Genre and Gender Disturbance: Male Perceptions of the Self in Austrian *Novellen* of the 1920s

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Abstract

This project analyses some of the ways in which, by the 1920s, changes in discourse and historical context had undermined the notion of an 'ideal' form of the *Novelle*, even though this continued to be propagated by conservative theorists of the genre. The Austrian *Novelle* of the 1920s reflects the political turmoil and cultural unease that blighted the First Republic, a period not only characterised by a collision between old and new values but also still endeavouring to come to terms with the radical cultural destabilisation wrought by, for example, Friedrich Nietzsche and Sigmund Freud. How Robert Musil's *Tonka* (1923), Oskar Jellinek's *Der Bauernrichter* (1925), Arthur Schnitzler's *Traumnovelle* (1926) and Stefan Zweig's *Verwirrung der Gefühle* (1926) inflect the normative criteria traditionally associated with the genre in order to elucidate the complicated interplay between form and historical change is a primary aim of this study.

Bound up with this analysis of form is an exploration of gender disturbance. The four *Novellen* singled out for close reading are all written by men and deal with perceptions of the male self – how masculine subjectivity is under threat from changes in the relationship between the sexes and processes of sexual identity formation, how that subjectivity can potentially be recovered and reconstructed. By investigating crises in settings ranging from the peasant milieu to academia, from unsanctioned cohabitation to bourgeois marriage, Jellinek, Schnitzler, Zweig and Musil reveal varying degrees of disruption to the structural paradigms of the 'ideal' *Novelle* and provide a cross-section of subject matter dealing with depictions of disturbances to the male self in the 1920s. This thesis argues that the *Novellen* of this project are important precisely because they interrogate the complicated boundaries of socially sanctioned masculine behaviour, and for the different ways in which they reflect socio-cultural issues and intellectual debates of the First Republic. It is this insistence upon elucidating the interrelatedness of theme and structure that distinguishes this project from other studies on the *Novelle*.

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Chapter I

Introduction

A thesis that is concerned to analyse disturbances to the *Novelle* must take as a starting-point that there is such a thing. This is not as simple as it might initially appear. There has been significant discussion about what constitutes a *Novelle*, with some commentators emphasising formal characteristics, such as the central event and the 'falcon', and others pointing to the flexibility of form and the influence of historical changes. In short, the *Novelle* has been at the centre of an inherently complex and loaded enquiry – in the sense that social and moral concerns are often drawn into discussions on form – that has generated two centuries of theorising in the German-speaking world alone.[1] Perhaps surprisingly, given their progressive social context, commentators of the 1920s were highly prescriptive about issues of form and insisted upon the notion of the 'ideal' *Novelle*. Indeed, many commentators conservatively held that a direct relationship existed between modern experiments with a characteristically nineteenth-century form and what they regarded as the corruption of time-honoured customs and values in contemporary society. Focusing, for reasons that will be outlined below, on texts by Austrian writers, this project seeks to investigate how this traditional literary form continues into the twentieth century and exploits normatively understood features in such a way that works are readily identifiable as *Novellen*, despite departing from the prescriptiveness of the 'ideal' form.

The 1920s are particularly significant for *Novelle* writing because of the profound effect that political upheavals and socio-cultural and theoretical disturbances had upon the thematic concerns and formal characteristics of creative literature. World War I was a watershed for the whole of Europe, and especially for Austrian society, largely because of the collapse of the Habsburg Empire. In the aftermath of these catastrophes, taboos were broken, pre-war constructions of identity were destabilised and there was a huge change in social mores that significantly affected the relationship between the sexes. Austrian *Novellen* of the 1920s have the potential to

[1] Siegfried Weing provides a comprehensive review of contributions to *Novelle* theory in *The German Novella. Two Centuries of Criticism* (Colombia, SC: Camden House, 1994).

reflect facets of the cultural unease that blighted the First Republic, whilst simultaneously being products of a period still endeavouring to come to terms with the radical cultural destabilisation wrought by figures such as Sigmund Freud and Friedrich Nietzsche. This is not to say that nineteenth-century *Novellen* did not engage, for example, with political issues, discourses on identity or with the darker recesses of the human psyche. One need only refer to the works of E.T.A. Hoffmann or Heinrich von Kleist for depictions of introspection and severe psychological disturbance. Rather, the difference between such literature and that of the post-1918 period lies in the context within which discourses on identity had changed; that is to say, post-1918 literature can be perceived as contributing to a more public debate about the destabilisation of the gendered self that has its roots in the Modernist crisis of the 1890s, as will be shown in the course of this introduction.[2]

After World War I the experience of defeat for returning German and Austrian soldiers challenged notions of manhood associated with Empire and with militaristic codes of honour. Coupled with the altered terms of personal relationships in the home and at work, this resulted in the questioning of masculine autonomy on a public level. These disturbances to social form are registered both thematically and structurally, in the latter case as a destabilising threat to the literary accomplishment of formal control traditionally associated with the nineteenth-century *Novelle*. A context in which former certainties have been swept aside by the catastrophe of World War I makes the Austrian *Novelle* particularly interesting: it is able to articulate the social and psychological turbulence of the early twentieth century on both a thematic and formal level, thereby providing fertile ground for an investigation of the crisis of the male psyche. Moreover, the four *Novellen* under investigation in this project are all written by men, and it is perhaps for this reason that they deal with perceptions of the male self – how masculine subjectivity is under threat from changes in the relationship between the sexes, how it can be recovered and reconstructed. In order to gain a thorough understanding of these *Novellen*, this project will focus upon not just the depictions of disturbances on a thematic level but also how they affect form. This

[2] Two publications on the origins and development of the Modernist crisis that will be drawn upon in this study are Ritchie Robertson, 'Modernism and the Self 1890-1924', in Nicholas Saul (ed.), *Philosophy and German Literature 1700-1990* (Cambridge: Cambridge University Press, 2002), pp. 150-96 and Jacques Le Rider, *Modernity and Crises of Identity. Culture and Society in Fin-de-Siècle Vienna*, trans. by Rosemary Morris (Cambridge: Polity Press, 1993).

exploration will be undertaken as part of the broader aim to investigate how Austrian *Novellen* written in the 1920s by Oskar Jellinek, Arthur Schnitzler, Stefan Zweig and Robert Musil inflect the normative criteria traditionally associated with the genre in order to elucidate the complicated and interesting interplay between form and historical change. This introduction will now turn to a discussion of the key narrative and thematic features employed by theorists to define the *Novelle*, followed by an analysis of the changes in historical context and discourse that have undermined the notion of an 'ideal' form of the genre. Crucially, my study is in no way concerned with attempting to define the *Novelle*. However, I accept that *Novellen* exist and discuss the tradition of defining the genre in order to assess in what ways the works chosen for close reading challenge the legacy of *Novelle* theory and practice.

(i) Genre: constructing and questioning traditional notions of the 'ideal' *Novelle*

There are two main approaches to the problem of theorising on the *Novelle*: these can be identified as the normative and the historical. Winfried Freund explains that 'In der Anfang des 20. Jahrhunderts einsetzenden Novellenforschung lassen sich [...] grundsätzlich zwei Richtungen unterscheiden. Geht die eine mehr idealtypisch und normsetzend vor, stets auf der Suche nach der sogennanten Urform, so die andere mehr historisch interpretierend.'[3] Whilst it is unclear who first posited the existence of an archetypal *Novelle*, terms such as 'Idealtyp', 'Urform' and 'Novellenmuster' are frequently found in the writings of prescriptive twentieth-century theorists, often in connection with Boccaccio's Renaissance work *The Decameron* (c.1353). An awareness of both normative and historical approaches and how they interact is essential for understanding the theoretical, cultural and historical context of the genre, to which writers of the 1920s might respond. Hence, what immediately follows is a brief critical analysis of narrative features that have repeatedly been claimed as characterising the *Novelle*.

As Karl Konrad Polheim explains, the normative approach involves a checklist of attributes that were identified and elucidated by the earliest theorists on the genre, such as Johann Wolfgang von Goethe and Ludwig Tieck: 'Ihre Kriterien wurden aufgegriffen, verändert, erweitert und schließlich um eine ganze Reihe neuer

[3] Winfried Freund, *Novelle* (Stuttgart: Reclam, 1998), pp. 19-20.

vermehrt. So wurde und wird versucht, die Novelle als solche in inhaltlicher und stilistischer, formalästhetischer und erzähltechnischer, geistes- oder ideengeschichtlicher, literatursoziologischer und semiotischer, linguistischer und strukturalistischer, rezeptionsästhetischer und funktionsgeschichtlicher Hinsicht zu definieren.'[4] All these different critical approaches adopted by subsequent generations of theorists who have sought to define the *Novelle* form are limited in their usefulness and limiting for the genre. Such critical procedures mean that commentators focus on achieving a prescriptive theory that can serve as a yardstick against which to measure works that claim to be *Novellen*. These approaches also suggest that there must be an archetypal *Novelle* that is posited to fulfil all aspects of the thematic and structural checklist. By implication, any work that deviates from the 'pure' idea of a *Novelle* is liable to be either dismissed as inferior or excluded from the genre. Works that challenge the genre are therefore in danger of being disregarded rather than appreciated for the innovative themes and formal variations that they contribute. After all, it is a mixture of continuity and changes within a genre that keeps it alive and maintains the reader's interest. Nonetheless, to ignore the theorising to which the nineteenth-century *Novelle* has given rise would severely impoverish any attempt to understand the interplay between form and historical change, and so it is to a discussion of the most pertinent normative criteria that this introduction now turns.

Christoph Martin Wieland is one of the first writers to use the term *Novelle* to describe his own work, summarising what he regards as the essential features of a *Novelle* in 1804.[5] Wieland's theory recognises the important issue of a realistic unusual 'event', which subsequent theorists discuss and develop, but it does not capture the tension between event and interpretation that Goethe achieves in his famous remark to Eckermann in 1827: 'was ist eine Novelle anders als eine sich ereignete unerhörte Begebenheit'.[6] Furthermore, it was Goethe's fondness for the *Novelle* form that helped to give the genre its status in the German-speaking world – indeed he gave one of his narratives the generic title *Novelle* (1828). The 'unerhört'

[4] Karl Konrad Polheim, 'Gattungsproblematik', in K.K. Polheim (ed.), *Handbuch der deutschen Erzählung* (Düsseldorf: Bagel, 1981), pp. 9-16 (p. 13).
[5] Christoph Martin Wieland, 'Die Novelle ohne Titel', in K.K. Polheim (ed.), *Theorie und Kritik der deutschen Novelle von Wieland bis Musil* (Tübingen: Niemeyer, 1970), pp. 1-2 (p. 2).
[6] Johann Wolfgang Goethe, *Johann Wolfgang Goethe. Sämtliche Werke. Briefe, Tagebücher und Gespräche. Eckermann Gespräche mit Goethe*, ed. by F. Apel, W. Vosskamp, H. Jaumann and A. Vosskamp, 40 vols (Frankfurt a. M.: Deutscher Klassiker Verlag, 1994), XII, 218-22 (p. 221).

element of Goethe's statement implies that the central event (or sequence of events) is not usually a part of everyday experience and that it therefore conveys a sense of newness, surprise, unfamiliarity and the extraordinary. The term 'unerhört' also conveys a sense of moral opprobrium: a transgression of ethical or social expectations. By way of contrast, 'sich ereignet' re-establishes the 'unerhörte Begebenheit' in experiential reality and suggests that it can be understood and interpreted using normal criteria and structures of thought. This is why, as Martin Swales observes, there is an 'interpretative dualism': the 'event is at one and the same time part of the common universe and yet at variance with the interpretative structure that normally sustains that universe'.[7]

Goethe's definition of the *Novelle* as centring on an unprecedented event is modified and interpreted by Tieck in 1829 as a 'Wendepunkt'.[8] Many theorists, Fritz Lockemann included, recognise no difference between Goethe's and Tieck's ideas;[9] indeed, the 'unerhörte Begebenheit' and 'Wendepunkt' are much the same at a conceptual level – they are characterised by the same 'interpretative dualism' (an event that is credible but is unusual or even unique). It can be argued, however, although by no means definitively, that the 'Wendepunkt', as a concept, is a feature of the narrative structure, whereas the 'unerhörte Begebenheit' is primarily a thematic issue. The 'Wendepunkt' functions as a structural pivot, it is what the story leads up to and its occurrence is inextricably linked to all that follows – it is a feature that, if successful, combines change (in tone and tempo) with continuity (of plot). This can lend the *Novelle* a somewhat dramatic structure, although, customarily, many nineteenth-century novellists regarded the *Novelle* as artistically inferior to tragedy, at that time considered to be the supreme dramatic (and in some quarters the supreme literary) form.[10]

By way of contrast, the theoretical contributions on the genre made by Friedrich and August Wilhelm Schlegel distinguish it as a form equipped to accommodate

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[7] Martin Swales, *The German 'Novelle'* (Princeton, NJ: Princeton University Press, 1977), pp. 21-22.
[8] Ludwig Tieck, 'Vorbericht', in *Theorie und Kritik*, pp. 74-77 (pp. 75-76).
[9] Fritz Lockemann, *Gestalt und Wandlungen der deutschen Novelle. Geschichte einer literarischen Gattung im neunzehnten und zwanzigsten Jahrhundert* (Munich: Max Hueber, 1957), p. 19.
[10] There is no equivalent of the German term 'Novellist' in English; therefore I have adopted the word as it stands. Given the subject of this study, it is a simple and pertinent way of referring to writers of *Novellen*.

philosophical debate and intellectual concepts. Writing in 1801, Friedrich Schlegel was the first theorist to identify the complex interpretative relationship central to the *Novelle* as a tension between the subjective and the objective. He states that the *Novelle* is 'selbst zu dieser indirecten und verborgenen Subjectivität vielleicht eben darum besonders geschickt, weil sie übrigens sich sehr zum Objectiven neigt'.[11] Thus, in traditionally structured *Novellen*, objectivity is an illusion created by narrative control over the material and by dint of extreme selectivity, which also has the effect of creating a highly condensed narrative. By focusing on certain aspects of a theme, the *Novelle* appears to penetrate to the core of the matter and, in so doing, reveals its true nature. In this respect, the *Novelle* productively exploits the tension between subjectivity and objectivity. Nonetheless, the question of the degree of objectivity that can be achieved is raised by the task and position of the narrator; (s)he must mediate between the experiences of social reality that the reader brings to the text and the event that is unprecedented in the world of the narrative and, it is also presumed, in the reader's social universe. However, the viewpoint of the narrator is potentially subjective, despite any claim to objectivity, because (s)he exists within the fictional world of the text, even if at a different level from that of the characters. The success or failure of mediation between the narrative and reader is also reliant upon the *Rahmen* or narrative frame; this is a narrative device that contains one story within another and often involves the fiction of a figure reciting a tale to a circle of listeners.[12] The narrative frame is a structural feature that is of paramount importance in terms of the interpretative closure of the nineteenth-century *Novelle*. Goethe's *Unterhaltungen deutscher Ausgewanderten* (1795) is the earliest German-language *Novelle* to employ the framing technique. Nevertheless, the application of the frame is as varied in the twentieth-century *Novelle* as it is in the nineteenth century. Franz Werfel, for instance, completely abandons this feature of the genre in *Das Trauerhaus* (1927), whilst Stefan Zweig persistently employs the narrative frame in a traditional manner in his most successful works, such as *Buchmendel* (1929) and *Schachnovelle* (1943).

A longstanding – and perhaps the most controversial – debate surrounding the *Novelle* has been generated by the 'Falkentheorie', formulated by Hermann Kurz and Paul

[11] Friedrich Schlegel, 'Nachricht von den poetischen Werken des Johannes Boccaccio', in Josef Kunz (ed.), *Novelle* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1968), pp. 39-43 (p. 41).
[12] Henry H. Remak, 'Der Rahmen in der deutschen Novelle: Dauer im Wechsel', in *Tradition and Transitions. Studies in Honor of Harold Jantz* (Munich: Delpi, 1972), pp. 246-62 (p. 247).

Heyse in 1891. This term originates in Heyse's interpretation of Boccaccio's story of Federigo degli Alberighi and his falcon in *The Decameron*. Heyse takes this work to be the archetypal *Novelle* against which all other *Novellen* can be measured to gauge their suitability for the genre. For Heyse, the most significant criteria are length and the presence of the 'falcon', which is also sometimes called a '*starke Silhouette*': 'Eine *starke Silhouette* [...] dürfte dem, was wir im eigentlichen Sinne *Novelle* nennen, nicht fehlen, ja wir glauben, die Probe auf die Trefflichkeit eines novellistischen Motivs werde in den meisten Fällen darin bestehen, ob der Versuch gelingt, den Inhalt in wenige Zeilen zusammenzufassen, [...] wo "der Falke" sei, das Spezifische, das diese Geschichte von tausend anderen unterscheidet'.[13] The falcon is, then, an object, person or creature that can encapsulate the theme of the narrative or can point to a way of interpreting the text. It serves to open up the inner world of the text to the outer world of the reader, which means that it has to be prominent as a symbol. Interpretative problems arise for the reader when the symbols used are not part of a common currency of symbols that everyone within a certain cultural sphere can understand, or when they are personal to the author/narrator/characters, which means that the text will resist interpretation and may remain hermetically sealed, an argument that can be advanced with respect to Franz Kafka's *Novellen*.

Writing in 1929, the *Novelle* theorist Hermann Pongs focuses in 'Über die Novelle' on Heyse's 'Falkentheorie' as a timelessly prescriptive criterion. He defines the following feature as essential to the genre: 'Die Novelle ist in ihrer einfachsten Form [...] sichtbar um einen Punkt zusammengenommen, wie die Anekdote um die Pointe, nur ihrer tieferen Sinndurchdringung gemäß um ein symbolfähiges Element, ein Dingsymbol.'[14] Pongs claims that, in its simplest form, the central point of the *Novelle* is a 'Dingsymbol': a unifying symbol based on Heyse's 'falcon' theory. He accurately distinguishes that this theory has implications for the outer and the inner form: 'Indem er [Heyse] aber bei jeder Novelle zuerst zu fragen rät, wo der Falke sei, verschiebt sich ihm der Blick einseitig nach der äußeren Form.'[15] However, the search for a symbol in the text, in order to be able to verify or reject it as a *Novelle*, has led to the material aspect of the 'falcon' becoming inflexible and more important than its

[13] Paul Heyse, 'Deutscher Novellenschatz', in Kunz (ed.), *Novelle*, pp. 66-68 (p. 68).
[14] Hermann Pongs, 'Über die Novelle', in Pongs, *Das Bild in der Dichtung*, 4 vols (Marburg: N.G. Elwert'sche Verlagsbuchhandlung, 1963), II, 97-109 (p. 99).
[15] Ibid..

unifying function. In terms of inner form, Pongs argues that the 'falcon' should be understood as the point at which the text gains coherent artistic meaning: 'Im Falken vollzieht sich die Verwandlung vom Zufälligen der Begebenheit in ein sinnhaltiges Geschehen, und sie vollzieht sich als Zusammenfall im Symbol.'[16] If successful, the symbol creates unity within the text, expresses the deeper significance of the subject matter and provides a key to understanding the subjective aspect of the text. Somewhat paradoxically, Pongs claims that the symbolic potential of the 'falcon' motif reaches its zenith in the illegitimate child of Kleist's *Das Erdbeben in Chili* (1810) and so becomes deficient as a generic feature thereafter. In other words, Pongs claims that Kleist perfects the use of the 'falcon' so that further use of it by subsequent authors will only be second rate. Nonetheless, a central symbol is essential to his definition of the genre.

Pongs's ideas on the *Novelle* are part of the trend that Siegfried Weing observes at the start of the twentieth century, whereby discussion surrounding the *Novelle* undergoes a change so that scholars, rather than writers, begin to dominate the discourse. This change also signals a 'directional shift' in the approach to literary criticism, as scholars begin to 'describe the novella by delineating and evaluating the theories of the artists within the context of their works'.[17] For example, the sustained analysis of subject matter, style and structure, which led to characterisations of the *Novelle* form by authors such as Goethe, the Schlegel brothers and Tieck, becomes a set of strict criteria for scholars after the turn of the last century. The delineation of nineteenth-century ideas on form and their subsequent application to gauge the artistic merit of *Novellen* and prescribe for future works results in a limiting theoretical approach to the *Novelle* that generates a severe disjunction between theory and praxis in the 1920s. The most extreme example of prescriptive theorising can be found in the writings of Johannes Klein. Roger Paulin rightly makes the point that, thanks to the conservative nature of his predecessors' theorising, by 1936 Klein 'can write an essay which represents a canonical position on what the "genuine" Novelle may or may not be, with authors and works cited'.[18] Including a revised version of the essay in his

[16] Ibid., p. 101.
[17] Weing, p. 58.
[18] Roger Paulin, *The Brief Compass. The Nineteenth-Century German Novelle* (Oxford: Clarendon Press, 1985), p. 9. Paulin is referring to Johannes Klein, 'Wesen und Erscheinungsformen der deutschen Novelle', reproduced in Kunz (ed.), *Novelle*, pp. 195-221.

study, *Geschichte der deutschen Novelle von Goethe bis zur Gegenwart* (1954), Klein denies that any blurring of boundaries exists between genres, claiming that, for example, the 'Novelle weist immer dieselben markanten Formgesetzte auf. Die Erzählung ist beweglicher und ohne durchgehendes Gesetz.'[19] He mentions Stifter's *Die Mappe meines Urgroßvaters* (1841) as an example of an 'ideal' *Erzählung* because the plot and main character develop through a series of incidents rather than a single, concentrated event, and Wilhelm Raabe's *Der Student von Wittenberg* (1854/55) as an 'ideal' *Novelle*. Illogically, Klein also categorises Kleist's *Michael Kohlhaas* (1810), with its complex plot structure and multifaceted character development, as an exemplary *Novelle*. Nonetheless, Klein's method of investigation involves regarding any work that does not fulfil his categories, like Raabe's *Ein Geheimnis* (1860), as artistically inadequate and therefore not worthy of the title it assumes. At no point does he consider that the *Novelle* form itself is indefinite: 'Wir wollen von einer Unterscheidung nach geschlossener und offener Form absehen, weil zu erweisen sein wird, daß die Novelle ohne Geschlossenheit nicht denkbar ist.'[20] At his most extreme, Klein claims to be able to categorise 'zeitlose Typen der deutschen Novelle'.[21] Such an assertion reveals the degree of his conservatism – a refusal to allow any form of modern experimentation or expression to interfere with his idea of the traditional 'Idealform' of the *Novelle* which he regards as an artistic manifestation of 'menschenbildnerischen Willens'.[22] Klein takes previous theories out of any social, historical and cultural context and treats them as timeless criteria that can be used to verify or reject texts to which the description *Novelle* has at some point been applied.

Swales suggests that the tendency for twentieth-century theoreticians to repeat and interpret nineteenth-century theory as a source of normative criteria originates in their failure to realise that 'the theories as originally propounded were the expressions of specific, historically determined self-understanding'.[23] This misreading is a result of the influences of their own historical circumstances; in the political turmoil and cultural unease of post-1918 society solace was sought in the formal and narrative control of the traditional *Novelle*. The result is that these conservative theorists

[19] Johannes Klein, *Geschichte der deutschen Novelle von Goethe bis zur Gegenwart* (Wiesbaden: Franz Steiner, 1954), p. 10.
[20] Klein, *Geschichte*, p. 31.
[21] Klein, 'Wesen', in Kunz (ed.), *Novelle*, p. 219.
[22] Ibid., p. 220.
[23] Swales, *The German 'Novelle'*, p. 10.

contrive a definition of the *Novelle* through their reluctance to take issue with the historical and cultural determinants of their own era.

This reactionary backlash to formal experimentation is, in the first instance, a response to modern cultural destabilisation but it is also a consequence of the rupturing effect of World War I, to which theorists responded with an exaggerated emphasis on form and order, as well as a gradual recognition that radical experimentation with the *Novelle* structure was frequently taking place. Of course, there were writers whose narratives were structured in accordance with such prescriptions – predominantly those who looked backwards for a sense of security, or who sought solace in the ability to hold the tensions of order and anarchy in check through formal control. Thus, in Austrian literature of the 1920s, conservative representations of the peasant milieu, for example, exist alongside the avant-garde. Paradoxically, without a progressive counterpart to those narratives that seek to preserve the genre unchanged, such a traditionalist practice would only make the *Novelle* an historical remnant and would result in the complete stagnation and ultimate demise of the genre. Nonetheless, major theorists of the early twentieth century – Adolf von Grolman and Paul Ernst, for example – suggest that it is possible to define an 'ideal' form of the *Novelle* in traditional terms. Ernst's theory perceives and regrets a simultaneous loss of form in the *Novelle* and modern society as a result of cultural innovations.

Beginning with Ernst's 'Zum Handwerk der Novelle' (1901), the conservative nature of much early-twentieth-century *Novelle* theory becomes evident: 'Unzweifelhaft hat die heutige Auflösung der Novelle ihren letzten Grund in tiefliegenden Ursachen: die relativistische Richtung des modernen Geistes ist jeder Form feindlich, bei der es eben Anfang und Ende, Ursache und Folge geben muß.'[24] Ernst regards modern systems of thought and their artistic incorporation into *Novellen* as inimical to traditional notions of literary form. He goes so far as to claim that their effect on the genre as a whole is terminal. It is in Ernst's essay that the disjunction between theory and praxis becomes particularly clear: there is a sense that his opinions become

[24] Paul Ernst, 'Zum Handwerk der Novelle', in Ernst, *Gesammelte Werke. Der Weg zur Form. Abhandlungen über die Technik vornehmlich der Tragödie und Novelle*, 19 vols (Munich: Georg Müller, 1928), VI/1, 68-76 (p. 75).

especially reactionary when they respond to the impact on the *Novelle* of modern artistic movements, like Naturalism and Impressionism. Ernst's main concern is to return the writing of *Novellen* to what he considers to be its Renaissance roots. In addition, his theory does not take the artistic flamboyance of the writer into account: he considers earlier *Novellen* only for their formal requirements (such as structural specifications and concentration on an 'außergewöhnlichen Vorfall' in which 'ein ganzes Menschenschicksal' is decided),[25] without considering that they are historically and culturally determined, as are modern *Novellen*. Nonetheless, it is Ernst's conservative outlook that is characteristic of the approach to *Novelle* enquiry at the beginning of the twentieth century.[26]

In his essay 'Die strenge "Novellen"form und die Problematik ihrer Zertrümmerung', first published in 1929, Adolf von Grolman rejects modern German *Novellen* on social and historical grounds: he regards the First World War as a caesura in *Novelle* production, and the political turmoil and cultural unease of post-war society represented in modern *Novellen* as detrimental to its strict, controlled form.[27] He implies that the chaos of modern life is so all-pervading, and the moral substance of modern man so questionable, that writers can no longer bring harmony to chaos through the application of the strict *Novelle* form in their works: 'Indem sich in unserer Gegenwart neue Lebensunterscheidungen und -chancen aufzeigen, indessen die früheren Möglichkeiten doch nicht ganz verschwunden sind, entsteht daraus eine allgemeine Unsicherheit, die sich in den verschiedenen Ebenen deutlich macht.'[28] Iterating a common view of the early 1920s, Grolman blames the insecurities of the period and their detrimental effect on literature on the co-existence of non-contemporaneous elements, whereby characteristics of a pre-war world linger alongside more modern phenomena. Grolman's criticism of the modern *Novelle* is, therefore, all-embracing: it addresses the interrelatedness of society, culture and artistic form with an overriding tone of nostalgia for an earlier era in which he imagines the formal features of *Novellen* to have been at the forefront of the novellist's consciousness and to have been capable of reflecting social reality. It

[25] Ibid., p. 71.
[26] In Josef Kunz, 'Paul Ernst', in *Die deutsche Novelle im 20. Jahrhundert* (Berlin: Erich Schmidt, 1977), pp. 96-104, Kunz describes Ernst as 'einer der wichtigsten Theoretiker der Novelle im 20. Jahrhundert' (p.96).
[27] Adolf von Grolman, *Literarische Betrachtung* (Berlin: Junker und Dünnhaupt, 1930), p. 134.
[28] Ibid., p. 136.

comes as no surprise, then, that Ernst is mentioned by Grolman as an 'Ausnahme' who is 'besonders respektabel'.[29] Ultimately though, Grolman posits that modern social, cultural, political and technological developments have led to the 'Zertrümmerung' of the *Novelle*. He concludes by suggesting measures to counter the formal destruction of the genre in order that it might survive in the twentieth century:

> Man müßte also auch darüber nachdenken, ob jenseits der gegenwärtig herrschenden Widersätzlichkeiten in kommender Zeit vereinigende, neue Formprägungen möglich sind; dazu müßte allerdings [...] eine *gänzliche* Umgestaltung unserer seelischen Zustände eintreten. Es müßte eine – im Moment unerhört scheinende – Harmonie höherer Art Platz greifen, in der das Erlebnis novellistischer Art sich zu *jener* Formklarheit hinfände, welche das Charakteristikum der echten 'Novellen'form ist. Dann würde sich vielleicht die Problematik ihrer Zertrümmerung in sich selbst auflösen und neuen Perspektiven Möglichkeiten schaffen. [30]

Grolman's use of 'unerhört' creates a connection between *Novelle* theory and social reality. His emphasis on regaining harmony also applies to the 'seelischer Zustand', or emotional life of the individual, which in this context can be understood as a rejection of the depiction of psychological conflict in contemporary *Novellen* that is fundamental to the Freudian model of the mind. Implicitly, it also rejects the conflict that is central to notions of society based on *Klassen* (class struggle is the driving force of social change) in the post-Marxian sense rather than *Stände* (which Weber describes as groups formed by members who share a similar status situation in terms of social honour and lifestyle). Grolman's opinions on society combined with his theories on the *Novelle* suggest an unwillingness or inability to negotiate the complex cultural, ethical and intellectual challenges of modern society. Subsequently, Grolman states that it is only through a complete reformulation of his moral outlook that the modern writer can experience and achieve clarity of form which, he contends, is the single defining characteristic of the *Novelle*.

An equally prescriptive approach, but with an emphasis on the kind of subject matter that can and cannot be included in the *Novelle*, is taken by the British theorist, E.K.

[29] Ibid., p. 137.
[30] Ibid., p. 138.

Bennett, in 1934; he develops an argument that sees the *Novelle* peak with Gottfried Keller and decline with the advent of psychoanalysis. Bennett's conservative line of argument chimes with the opinions of many German-language commentators and theorists on the modern *Novelle* who were writing in the 1920s and 30s.[31] Bennett posits that two tendencies have undermined the form of the *Novelle*: the manifest structural disintegration of late-nineteenth-century bourgeois society and 'the growing pre-occupation in literature with the psychology of the individual. The two tendencies are connected to one another as cause and effect.'[32] Although Bennett's understanding of the *Novelle* is socio-historical, it does not allow for the inevitable integration of new, modern themes into the genre. He holds psychoanalysis particularly responsible for the 'dissolution' of the genre because it is expressed in the *Novelle* as a focusing on the individual rather than the 'event', which means that the subject matter can be detached from a specific social milieu.[33] He thereby overlooks nineteenth-century works such as Georg Büchner's *Lenz* (1839) or Hoffmann's *Der Sandmann* (1816) that focus upon the disorientation of mental torment.

A critic who is not easy to schematise is Georg Lukács. Despite its title, his *Die Theorie des Romans* (written during the First World War and published in 1920), which presents the problems of the novel form as 'das Spiegelbild einer Welt, die aus den Fugen geraten ist', also deals with the *Novelle*.[34] The contradiction in his ideas on form is best summed up by Lukács retrospectively in 1962: his ideas have an exclusively moral and aesthetic focus in which a 'linke, auf radikale Revolution ausgerichtete Ethik mit einer traditionsvollkonventionellen Wirklichkeitsauslegung gepaart erscheint'.[35] On the one hand, Lukács argues that the obscurity and confusion that characterise works like *Lenz* pose an interpretative challenge to the reader that makes the *Novelle* at once an abstract and an elevated literary form. On the other hand, he is idealistic about the purpose and effect of this genre:

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[31] See 'From the Introduction to the First Edition', in E.K. Bennett/H.M. Waidson, *A History of the German Novelle*, 2nd edn (Cambridge: Cambridge University Press, 1961), p. ix. Waidson added the chapters 'Novelle and Short Story' and 'The Novelle in the Twentieth Century' to a revised edition of Bennett's study in 1961.
[32] Ibid., p. 231.
[33] Ibid., p. 232.
[34] Georg Lukács, *Die Theorie des Romans* (Neuwied/Berlin-Spandau: Luchterhand, 1963), p. 12.
[35] Ibid., p. 17.

> Die Novelle ist die am reinsten artistische Form: der letzte Sinn alles künstlerischen Formens wird von ihr als Stimmung, als inhaltlicher Sinn des Gestaltens, wenn auch eben deshalb abstrakt, ausgesprochen. Indem die Sinnlosigkeit in unverschleierter, nichts beschönigender Nacktheit erblickt wird, gibt ihr die bannende Macht dieses furchtlosen und hoffnungslosen Blickes die Weihe der Form: die Sinnlosigkeit wird, als Sinnlosigkeit, zur Gestalt: sie ist ewig geworden, von der Form bejaht, aufgehoben und erlöst. [...] Sobald das von der Form zum Sinn Erhobene auch seinem Inhalte nach, wenn auch nur relativ, sinnvoll ist, muß das stumm gewordene Subjekt nach eigenen Worten ringen, die vom relativen Sinn der gestalteten Begebenheit ein Brücke zum Absoluten bauen.[36]

In the acknowledgement and artistic control of the 'unerhörte Begebenheit', which invariably constitutes an affront to civilised morality because it reveals what lies beneath the polished veneer of social reality, the *Novelle* attempts to provide meaning to the chaos of existence through formal narrative control. In this respect, Lukács accords form an aesthetic and a moral dimension: aesthetic in that he regards the highly constrained and stylised narrative of the *Novelle* as the epitome of artistic creation and expression, and moral in that, although the 'Sinnlosigkeit' of art, society and individual is revealed, it is transformed through artistic deftness and acquires (abstract) meaning. It is in the context of the potential of the *Novelle* to redeem (provide meaning to) obscure content through condensed narrative form that Lukács refers to the genre as 'eine Brücke zum Absoluten'. Whilst Lukács's theory allows for the possibility of finding signification in psychological crisis, he is idealistic about the moral and aesthetic achievement of the genre. This coexistence of radical and conservative tendencies in Lukács's ideas makes them a bridge between the prescriptive and liberal approaches to the *Novelle*.

On the whole, as Paulin observes, 'anxiety about a supposedly "ideal" form of the Novelle is a product of the twentieth century rather than of the nineteenth'.[37] Early-twentieth-century *Novelle* theorists fail to acknowledge that theory and praxis very rarely correspond. Nonetheless, whilst conservative theorists have cultivated a limiting and exclusionary attitude towards the *Novelle* genre, climaxing in 1936 with

[36] Ibid., p. 47.
[37] Paulin, p. 8.

Klein's claims to be able to categorise 'zeitlose Typen der deutschen Novelle', it cannot be denied that recurrent features appear in 'short' narratives that correspond to conceptions of the *Novelle* genre. This is by no means an exhaustive account of all the normative features associated with the *Novelle* genre; those more explicitly related to the works focused upon in this project will be explicated in relation to the thematic concerns of those texts.[38] Moreover, the normative structural devices outlined above exist alongside, and have always been affected or undermined by, changes in historical discourse. It is the historical debate surrounding the *Novelle* that I will now consider.

The historical approach is much more flexible than the normative approach and understands the genre as having no immutable features; rather, it undergoes transformations like any other. The historical argument 'wird die einzelnen Ausprägungen, ihre Veränderungen und Wandlungen feststellen und womöglich erklären, aber niemals an starren Schemata festhalten. Gemeinsamkeiten wird man höchstens für einen bestimmten, lokal und chronologisch eng begrenzten Abschnitt, für eine Gruppe von Autoren oder für einen Autor allein suchen, aber auch dann keine Verbindlichkeit festlegen'.[39] The substantial reduction in the validity of guidelines is both liberating and problematic for categorising and theorising the *Novelle*. The concept of a 'pure' *Novelle* is rejected, thereby enabling novellists to inflect the genre in any way they like. Whilst localised comparisons are recognised as having some value for interpretation, the status of the work as a *Novelle* is not assessed by evaluating its likeness to other works already accepted as belonging to the genre. This approach allows for the changes inevitably brought about by socio-historical developments. What follows is an exploration of the disturbances to prescriptive criteria brought about by modern intellectual and cultural developments and the problems they pose for the definition of the *Novelle*.

[38] Harry Steinhauer provides a list of the contradictory features repeatedly associated with the *Novelle* in 'Towards a Definition of the Novella', *Seminar*, 6/ii (1970), 154-74 (pp. 155-56).
[39] Polheim, 'Gattungsproblematik', p. 15.

(ii) Philosophical challenges to the 'ideal' *Novelle*

The emergence of radical new discourses in the late nineteenth and early twentieth centuries in areas such as the natural sciences, medicine and philosophy, has had a profound effect upon literary content and form. Ritchie Robertson explains in his survey of relations between German literature and philosophy in the period 1890-1924 that the main outcome of the scientific and philosophical discourse of figures like Nietzsche, Freud and Ernst Mach is a new understanding of the self, which these thinkers conceptualise as an 'extensionless point', as a 'perspectival standpoint' or, at its most extreme, as non-existent.[40] These discourses obliterate the idea of unity and wholeness on all levels, from man in society to the individual psyche. Conservative theorists perceive such radical ideas as having a purely negative effect on the subject matter and construction of the *Novelle* as they imply, respectively, a loss of man's ability to achieve truth through art, and an opening up of its strict form. However, as this project will display, for modernist writers for whom absolute truth does not exist, subversion of narrative closure is a common response that opens up the interpretative possibilities of the genre.

Nietzsche's theories have revolutionised twentieth-century man's conception of truth. As Robertson highlights, Nietzsche 'argued that the will to truth was the only moral imperative that had survived its Christian origins; that this compulsion had disclosed a comfortless universe, and was now turning against itself by revealing that truth was unattainable. What counted as "truth" was merely a set of ideas that had adaptive value in the evolutionary process but guaranteed no insight into the real nature of things.'[41] Nietzsche expresses this view most frankly in terms of language: 'Was ist also Wahrheit? Ein bewegliches Heer von Metaphern, Metonymien, Anthropomorphismen, kurz eine Summe von menschlichen Relationen, [...] die nach langem Gebrauch einem Volke fest, kanonisch und verbindlich dünken: die Wahrheiten sind Illusionen, von denen man vergessen hat, daß sie welche sind'.[42] By extension, the narrative purpose of the *Novelle* to reveal truth to the reader through the

[40] Robertson, 'Modernism and the Self', p. 162.
[41] Ibid., p. 156.
[42] Friedrich Nietzsche, *Über Wahrheit und Lüge im aussermoralischen Sinne*, in *Werke. Kritische Gesamtausgabe*, ed. by Giorgio Colli et al. (Berlin and New York: Walter de Gruyter, 1973), III/2, 367-84 (pp. 374-75).

contrived selection and condensation of material can no longer be claimed.[43] In terms of the self, Nietzsche understands individuals as having no purpose. Instead, they are animated by a will to power that invents purposes for itself as it goes along; Nietzsche's 'concept of the will helped him to construct the image of the "Übermensch" [...], a supremely embattled figure'.[44] The way in which the image of the embattled self, evoked by Nietzsche, is taken up by other philosophers and inflected in literature is explored by Robertson in his essay. Likewise, this study will investigate how the image of the embattled self, gendered male, misogynistic, solitary, and detached from the values and morals of social life, yet comforted by institutional frameworks, is central to understanding male perceptions of the self in Austrian *Novellen* of the 1920s.

For conservative theorists of the 1920s who align form with a moral Absolute, Nietzsche's conception of perspectivism is subversive as it posits that any imposition of order is merely a human structure: 'Es giebt nur ein perspektivisches Sehen, nur ein perspektivisches "Erkennen"'.[45] He claims that humans justify their existence through assumptions and conventions that they believe to be foundational whilst, in fact, 'nur als *ästhetisches Phänomen* ist das Dasein und die Welt ewig *gerechtfertigt*'.[46] This does not mean that aesthetic form has a moral or metaphysical order, as prescriptive *Novelle* theorists assert; rather, for Nietzsche, artistic control is a random yet necessary form-giving, human achievement that creates the illusion of holding the conflicting tensions and flux of existence in check and, therefore, offers redemption from the fractured spirit of modernity. In one respect, Nietzsche's theories affirm the *Novelle* as an art form that can offer comfort and meaning in a senseless universe. Indeed, in relation to genre theory, Lukács uses the word 'erlösen' in a similar vein to Nietzsche, to suggest that through the artistic control of the *Novelle* reality is transfigured and meaninglessness itself is given form.[47] That is to say, by dint of extreme selectivity of material and narrative control the *Novelle* can redeem (in the sense of providing meaning to) obscure content. However, the perspectival, anti-foundationalist aspect of Nietzsche's writings creates an unequivocal disruption to

[43] See Manfred Schunicht, 'Der "Falke" am "Wendepunkt". Zu den Novellentheorien Tiecks und Heyses', in Kunz (ed.), *Novelle*, pp. 433-62 (p. 444).
[44] Robertson, 'Modernism and the Self', p. 167.
[45] Nietzsche, *Zur Genealogie der Moral*, in *Werke*, VI/2, 259-430 (p. 383).
[46] Nietzsche, *Die Geburt der Tragödie aus dem Geiste der Musik*, in *Werke*, III/1, 4-152 (p. 43).
[47] Lukács, p. 47.

any prescriptive theory about the form of the 'ideal' *Novelle*. Ultimately, therefore, Nietzsche's ideas constitute a major disturbance to traditional notions of the genre; the tension between subjectivity and objectivity in the *Novelle* acquires fresh complexity in the light of his philosophies, as do interpretative closure and the meaning of art in general. It is therefore pertinent to investigate whether the genre becomes anachronistic in a post-Nietzschean era.

Freud's theories of psychoanalysis at least equal Nietzsche's in their controversial and sometimes contradictory influence upon literature in general and the *Novelle* in particular. The assimilation of elements of Freud's theories of psychoanalysis into the content and form of the *Novelle* has been negatively viewed by commentators who seek to preserve the 'ideal' form of the genre. It can be argued, however, that the post-Freudian *Novelle* exploits the similarities between psychoanalysis and the narrative form and theme of the *Novelle*. For example, the *Novelle* explores the tension between order and anarchy and investigates how, or if, this tension can be sustained. Psychoanalysis, similarly, is predicated upon tension between order and chaos: the psyche is split – and that split is not stable or coherent. It generates shifting divisions between the various realms of the self: the conscious and unconscious are constantly thrown into crisis because of their conflicting drives – the ego wants to serve 'reality' and its demands, and the id is the origin of unconscious drives and wishes of the individual: 'So vom Es getrieben, vom Über-Ich eingeengt, von der Realität zurückgestoßen, ringt das Ich um die Bewältigung seiner ökonomischen Aufgabe, die Harmonie unter den Kräften und Einflüssen herzustellen, die in ihm und auf es wirken.'[48] Identity is, therefore, constantly challenged as the chaos of repressed libido invades the attempts of the self to sustain order. The suggestion that the divisions of the psyche (i.e. super-ego, ego and id) are constantly renegotiated made psychoanalysis controversial because it was a science 'welche dem Ich nachweisen will, daß es nicht einmal Herr ist im eigenen Hause, sondern auf kärgliche Nachrichten angewiesen bleibt von dem, was unbewußt in seinem Seelenleben

[48] Sigmund Freud, *Neue Folge der Vorlesungen zur Einführung in die Psychoanalyse*, in *Gesammelte Schriften*, 12 vols (Leipzig, Vienna, Zurich: Internationaler Psychoanalytischer Verlag, 1924-34), XII, 78-79.

vorgeht'.[49] Psychoanalysis provides the theoretical foundation for the questioning of notions of autonomy in fictional works.

Freud has the generosity of spirit to admit, in a famous letter to Arthur Schnitzler on 14 May 1922, that fiction has often pre-empted the scientific revelations of psychoanalysis and has provided ideas for research and understanding. Freud writes: 'So habe ich den Eindruck gewonnen, daß Sie [Schnitzler] durch Intuition – eigentlich aber in Folge feiner Selbstwahrnehmung – alles das wissen, was ich in mühseliger Arbeit an anderen Menschen aufgedeckt habe.'[50] He also comments on the similarities in narrative structure between his case histories and the *Novelle* in the *Studien über Hysterie* (1895), which were written jointly with Josef Breuer: 'Es berührt mich selbst noch eigentümlich, daß die Krankengeschichten, die ich schreibe, wie Novellen zu lesen sind, und daß sie sozusagen des ernsten Gepräges der Wissenschaftlichkeit entbehren.'[51] In *Die Heilung durch den Geist* (1931), Stefan Zweig describes Freud's psychoanalytical aim in such a way that it could be mistaken as the general aim of a *Novelle*: 'versteckteste Unwahrhaftigkeit eines Menschen bis ins geheimste Gespinst des Unbewußten nachzuspüren, hinter jeder Schicht noch eine tiefere, hinter jedem Bekenntnis noch ein aufrichtigeres, hinter jeder Wahrheit noch eine wahrhaftigere zu entlarven'.[52] The notion of penetrating to the truth of the matter through intense concentration emphasises the symbiotic relationship that can exist between the *Novelle* genre and psychoanalysis. Psychoanalysis is based upon the hypothesis that microcosmic drives in the individual have a bearing on general behaviour. The *Novelle* is traditionally based on a comparable premise: it reveals the truth of an isolated, minute section of existence to its readers. In this respect, the science of psychoanalysis and the art of the *Novelle* converge and augment each other both thematically and structurally. Psychoanalysis is often termed the 'talking cure', which interlocks with the tradition of the *Novelle* as a story told to a circle of listeners both

[49] Freud, *Vorlesungen zur Einführung in die Psychoanalyse*, in *Gesammelte Schriften*, VII, 294-95.
[50] Freud, 'Briefe an Arthur Schnitzler', *Neue Rundschau*, 66 (1955), 95-106 (pp. 96-97). See Henry H. Hausner, 'Die Beziehungen zwischen Arthur Schnitzler und Sigmund Freud', *Modern Austrian Literature*, 3/ii (1970), 48-61, for a thorough account of the relationship between these two men. For an analysis of the specific issues surrounding this letter see Michael Worbs, 'Der Doppelgänger. Anmerkungen zum Glückwunschschreiben Sigmund Freuds anlässlich Arthur Schnitzlers 60. Geburtstags', in Konstanze Fliedl (ed.), *Arthur Schnitzler im zwanzigsten Jahrhundert* (Vienna: Picus, 2003), pp. 38-49.
[51] Freud, *Krankengeschichten*, in *Gesammelte Schriften*, I, 153.
[52] Stefan Zweig, *Die Heilung durch den Geist, Mesmer, Mary Baker-Eddy, Freud*, in *Gesammelte Werke in Einzelbänden* (Frankfurt a. M.: Fischer, 1982), p. 296.

textually (as in Goethe's *Unterhaltungen*) and literally. In both therapeutic and literary cases, the speaker articulates that which is 'unerhört' and in so doing challenges internalised preconceptions: the unruly and monstrous is put into words in order to expose something about the individual or society that is otherwise unknown, repressed or consciously ignored.

Edward Timms convincingly argues in his article 'Novelle and Case History: Freud in Pursuit of the Falcon' (1983) that Freudian psychoanalysis can provide the highly prescriptive feature of the falcon with new symbolic resonance. Timms reveals how the relationship between psychoanalysis and the *Novelle* is one of 'reciprocal enrichment', particularly concerning symbolism.[53] Freud's reading of the *Novelle* focuses on the symbolic import of the falcon motif: 'This mode of formal organisation is not seen by Freud as a mere artifice. For the literary device gives manifest expression to symbolic tendencies inherent within the psyche. Such symbols (in life as in art) form the nodal points around which experience gathers.'[54] Timms's article applies a Freudian reading of the falcon to Schnitzler's *Frau Beate und ihr Sohn* (1913) to demonstrate the validity and potential modern resonance of this narrative feature, arguing that Schnitzler's works 'use the techniques of the Novelle to establish unconscious modes of experience as an interconnected symbolic system'.[55] In this respect, Schnitzler's works can be described as psychological *Novellen* in as much as they explore the realm of the unconscious. Timms makes the crucial point that Freud's scientific writings are imbued with literary allusions to Goethe and Shakespeare, for instance, which he uses to support his theories, thereby displaying the profound effect that literature has had on his thoughts and mode of reasoning.[56] In short, the synthesis of Freudian psychoanalysis with the *Novelle* simultaneously provides new material and symbolic resonance and creates a disturbance in normative criteria. It is interesting and paradoxical to note that the man who supplied so much revolutionary subject matter for writers of the twentieth century enjoyed and found his

[53] Edward Timms, 'Novelle and Case History: Freud in pursuit of the Falcon', *London German Studies*, 2 (1983), 115-34 (p. 133).
[54] Ibid., p. 119.
[55] Ibid., p. 128.
[56] Ibid., p. 117.

own inspiration not in modern works but in the conservative *Novellen* of nineteenth-century writers like C.F. Meyer.[57]

The Austrian physicist and philosopher, Ernst Mach, contributed to new approaches to the human mind that obliterate the idea of unity and wholeness on all levels, from man in society to the individual psyche. According to his *Die Analyse der Empfindungen* (1886), the world and the 'Ich' are 'eine zusammenhängende Masse von Empfindungen, nur im Ich stärker zusammenhängend'.[58] The universe, including the individual's psyche, is made up of random elements that have no intrinsic connection except that which we imagine to exist. A stable identity is therefore a myth as it is determined by the arrangement of elemental coincidences, associations and experiences of which there are infinite combinations.[59] Mach encapsulates this state of mind with his principle that 'Das Ich ist unrettbar.'[60] Within the intellectual discourse in Vienna around 1900 Mach was one of the most influential thinkers. He was the subject of Musil's doctoral thesis, and his work was publicised enthusiastically by the Viennese critic Hermann Bahr, most notably in the essay 'Das unrettbare Ich' (1904).[61] It was the Francophile Bahr who made the connection between the Machian world-view and both literary and artistic Impressionism. He observed that the notion of the fixed and stable self is replaced by changing moods, governed in large measure by external stimuli. Bahr called Mach's ideas the 'Philosophie des Impressionismus':

> Alle Trennungen sind [...] aufgehoben, das Physikalische und das Psychologische rinnt zusammen, Element und Empfindung sind eins, das Ich löst sich auf und alles ist nur eine ewige Flut, die hier zu stocken scheint, dort eiliger fließt, alles ist nur Bewegung von Farben, Tönen, Wärmen, Drücken, Räumen und Zeiten, die auf der anderen Seite, bei uns hierüben, als Stimmungen, Gefühle und Willen erscheinen.[62]

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[57] Ibid., p. 118.
[58] Ernst Mach, *Die Analyse der Empfindungen und das Verhältnis des Physischen zum Psychischen*, 2nd edn (Jena: Fischer, 1900), p. 24.
[59] See Manfred Diersch, *Empiriokritizismus und Impressionismus* (Berlin: Ritter und Loening, 1973), p. 38, for further elucidation of Mach's conception of the impressionistic personality.
[60] Mach, p. 17.
[61] Musil, 'Beitrag zur Beurteilung der Lehren Machs und Studien zur Technik und Psychotechnik' (Doctoral thesis: Friedrich-Wilhelms-University, Berlin, 1908); Hermann Bahr, 'Das unrettbare Ich', in *Zur Überwindung des Naturalismus. Theoretische Schriften 1887-1904*, ed. by Gotthart Wunberg (Stuttgart: Kohlhammer, 1968), pp. 183-91.
[62] Bahr, 'Impressionismus', *Zur Überwindung des Naturalismus*, pp. 192-198 (p. 197).

Radically innovative *Novellen*, like Schnitzler's *Leutnant Gustl* (1901) and Leonhard Frank's *Die Ursache* (1916), extend the boundaries of the strict form through their emphasis on the state of the mind of the protagonist and on reality as it is perceived by the senses. Such works portray the processes by which traumatic experiences leave an imprint upon the psyche that subsequently affects the individual's thought processes and behaviour. It is precisely because of their psychological focus that the conservative theorist Bennett has a disdain for modern *Novellen*. His attitude bears comparison to the views of the now discredited Austrian-born literary historian Josef Nadler who asserted in the 1930s and '40s that Schnitzler's narratives are inimical to the Austrian 'Geist' because they are 'ausgeklügelt', but also because they focus mainly on the psyche, rather than on experience: 'Schnitzler wurde durch einen Einfall, eine Erinnerung, eine Beobachtung vor eine Lage gestellt, in der sich ein Mensch befindet. Diese Lage, zumeist ausgeklügelt und nicht selten nur für Schnitzler merkwürdig, setzt nun nicht eine Begebenheit, sondern Schnitzlers Gedanken darüber in Bewegung. Sie wird nicht erzählt, sondern zergliedert.'[63] Given his general hostility to German-Jewish writers, one suspects that Nadler's opinion of Schnitzler's psychological *Novellen* is coloured by anti-Semitism.

Bearing in mind the social and cultural changes wrought by the First World War and its aftermath, it is perhaps pertinent to question whether there is such a thing as an 'unerhörte Begebenheit' in the twentieth-century *Novelle*. Are members of a modern society too sceptical to be shocked by a turn of events, whether natural or mystical, such as the exploitation of the supernatural in Hoffmann's *Novellen* or Theodor Storm's *Der Schimmelreiter* (1888)? Of course, this is an extremely subjective question, but the assumptions upon which the 'unerhörte Begebenheit' worked in the nineteenth century were equally subjective, and based on the author's perception of what his or her readers would find morally or socially remarkable, or just plain weird. Schnitzler's *Fräulein Else* (1924) demonstrates how an individual's understanding of an 'unerhörte Begebenheit' is based very much on social upbringing and, more specifically, on the amount of sexual repression their society demands: the narrative device of interior monologue reveals Else's confused reasoning behind the climactic exposure of her naked body to 'polite' society, thereby elucidating the context in

[63] Josef Nadler, *Literaturgeschichte Österreichs* (Linz: Österreichischer Verlag für Belletristik und Wissenschaft, 1948), p. 436.

which her behaviour is shocking. Indeed, the protagonist's and the reader's interpretative uncertainty about the central event is a persistent feature of the *Novelle* from Kleist's *Die Marquise von O...* (1810) to the uncanny scenes of Kafka's *Die Verwandlung* (1912). An individual's inability to be moved by an 'unerhörte Begebenheit' articulates more about the moral and social fabric of contemporary society than the standard or success of the literary work; and the perceived or actual absence of an 'unerhörte Begebenheit' in no way means that the narrative cannot be considered a *Novelle*.[64] This can be seen by the wealth of other attributes of the genre that are regarded by traditional theorists as fundamental to its classification but simultaneously problematise *Novelle* definition.

As a contemporary whose writings offer an alternative response to the prescriptive approach to genre theory, marking a shift in focus from normative criteria to the private, individual impulses of the writer, Musil's ideas on the *Novelle* require further elucidation. He is not the only writer of the group of Austrian novellists whose works are the focus of this study to theorise on the *Novelle* form.[65] Musil resists delineating the genre in such a way as to create a disturbance to traditional notions of the 'ideal' *Novelle*. In his essay *Die Novelle als Problem* (1914), Musil states that 'Außer dem Zwang, in beschränktem Raum das Nötige unterzubringen, bedingt kein Prinzip einen einheitlichen Formcharakter der Gattung.'[66] Hence, he regards the existence of the genre as based on an author's compulsion to select and shape his material in such a way that it acquires a certain form and length. This view anticipates the conclusion drawn in Emil Staiger's 1946–47 Seminar on the *Novelle*. He summarises that only one non-controversial statement can be made about this genre: 'Eine Novelle ist nichts anderes als eine Erzählung mittlerer Länge.'[67] Musil's stipulations on form and length concur with his earlier essay 'Novelleterlchen' (1912) in which he describes the *Novelle* as a 'Zufall des Dichters, der auf ein Problem stößt, das aus Gründen – die vorwiegend nur ihn angehen – kein Roman oder Drama werden soll und ihn doch

[64] Benno von Wiese claims that the *Novelle* genre will become obsolete without the narrative feature of the 'unerhörte Begebenheit' in *Die deutsche Novelle von Goethe bis Kafka* (Düsseldorf: Bagel, 1960), p. 14.
[65] Oskar Jellinek's ideas on the *Novelle* genre will be discussed in Chapter II.
[66] Robert Musil, 'Die Novelle als Problem', in *Gesammelte Werke. Essays und Reden*, 9 vols (Reinbek bei Hamburg: Rowohlt, 1978), IX, 1465-66 (p. 1466).
[67] Cited by Bernhard von Arx in *Novellistisches Dasein. Spielraum einer Gattung in der Goethezeit* (Zurich: Atlantis, 1953), p. 8.

nicht losläßt'.[68] In this respect, theory is totally eclipsed by praxis and 'das Problematische des Erzählens': the material only adopts the form of the *Novelle* because of its peculiarities, not because the author has it in mind deliberately to write a *Novelle*.[69] In addition, Musil stresses the irrationality of the creative process in as much as he experiences the writing of *Novellen* as 'eine Erschütterung', a 'Fügung des Geschicks' by means of which he believes that he is able to see 'wie alles in Wahrheit sei'.[70] He represents the approach of modern writers for whom form is determined by expression. Musil's ideas diverge most obviously from traditional theory in his claim that the *Novelle* facilitates introspection and can therefore enable an insightful investigation of ideas and psychological states such as the dissolution of the self: 'Man fühlt, daß hier gar nichts mehr von einem ist, es sind dort nur Gedanken, allgemeine Relationen, die nicht die Tendenz u[nd] Fähigkeit haben ein Individuum zu bilden. In dieser Sphäre spielen die Novellen, aus dieser Sphäre, aus der Existenz dieser Sphäre holen sie ihren Konflikt'.[71] Implicit in Musil's assertion is the importance of the controlled space and form of the *Novelle*, as a framework within which to contain and explore complex and chaotic perceptions of the self. Despite his affirmation of the persistence of the *Novelle* into the twentieth century, Musil's ideas on and practice of the genre represent a disturbance to traditional normative criteria, particularly in his treatment of psychological themes.

It is conservative theorising rather than liberal thinking such as Musil's that is characteristic of the field of *Novelle* enquiry at the beginning of the twentieth century. On the whole, there is a startling continuity of conservative theorising and creation of 'absolute' criteria throughout the 1920s and 1930s. Yet, even in 1961 Waidson maintains that through the incorporation of scientific discourse into their works, Thomas Mann, Kafka and Zweig continued to break away from the traditional nineteenth-century *Novelle*.[72] It can be argued, however, that conservative theory, as it is reflected in twentieth-century *Novellen* such as Emil Strauss's *Der Schleier* (1920) or Ernst's *Komödianten- und Spitzbubengeschichten* (1927) and *Geschichte von deutscher Art* (1928), serves only to inhibit the genre, rather than to respect and

[68] Musil, 'Novelleterlchen', in *Gesammelte Werke*, VIII, 1323-27 (p. 1323).
[69] Ibid..
[70] Musil, 'Die Novelle als Problem', p. 1465.
[71] Musil, 'Novellen', in *Gesammelte Werke*, VIII, 1314-15 (p. 1314).
[72] Bennett/Waidson, p. 276.

perpetuate a concept of the 'ideal' form. Waidson concludes his study by conceding that the 'Novelle tradition is certainly alive in 1960, though no important innovations within the form have been made since the end of the First World War'.[73] Not only will the work of inter-war novellists be presented in this study to contest this assertion, but more recent works, such as Günter Grass's *Katz und Maus* (1961) and Martin Walser's *Ein fliehendes Pferd* (1978), provide evidence to the contrary. Through its high degree of self-consciousness, Grass's work, for instance, reinstates the formal requirements of the genre in such a way that its narrative complexity and interpretative ambiguity are emphasised. Both are features that are persistently associated with the *Novelle* and its definition. Grass's exploitation of certain prescriptive criteria reinforces the text's resemblance to the genre: these are, primarily, the 'Wendepunkt', described by Klohse as something 'Unerhörtes' (when Mahlke steals the Knight's Cross from the lieutenant), and 'Dingsymbole' (the screwdriver, Knight's Cross and various cat and mouse images).[74] Thus, Grass's work engages with the normative criteria associated with the genre, which itself undergoes changes over time in response to socio-cultural events.

The foregoing critical analysis of prescriptive theory and the historical processes that have exerted an influence upon the form of the *Novelle* reveals that neither the normative nor historical approach is adequate on its own. Whilst the normative school of theorising is too rigid, historical theorising, which indiscriminately allows for any or all of the theoretical disturbances outlined above to alter the genre, does not take into account the foundations to *Novelle* theory that the normative approach has contributed and how it is invaluable for sharpening our understanding of certain *Novellen*. Above all, such an approach threatens to make the term '*Novelle*' obsolete, as no attempt to define the genre is made. This fate would limit the interpretative potential of certain works since, as this study aims to show, investigation of how form and theme enrich or disrupt each other can provide valuable insights into literary works and the period in which they were written.

The solution would seem to be to combine the two theoretical approaches. This is the path chosen by Benno von Wiese and Fritz Martini in two of the most important

[73] Ibid., p. 300.
[74] Günter Grass, *Katz und Maus. Eine Novelle* (Munich: Deutscher Taschenbuch Verlag, 1997), p. 101.

studies of the German *Novelle* – as is acknowledged by Swales in his introduction to what is arguably the best study to date in the English language. Swales explains that what makes von Wiese's and Martini's arguments so suggestive is 'the fact that both of them recognise that the historical process that acts upon each individual writer of novellen has an important normative component; the transmission and reshaping of the norm is part of the historical self-understanding of the writers themselves'.[75] This study will likewise adopt a combined approach. The investigation of representative *Novellen* of the Austrian First Republic in the following chapters will consider the effect of the 'normative component' of the 'historical process' that acts upon the novellists and how their particular 'transmission and reshaping of the norm' is a response to their historical and psychological understanding of themselves and their era. This, in turn, will also illuminate the effect that the individual works have on the characterisation of the genre. The peculiar effect that a single literary contribution can have on the evolution of a genre is explained by Tzvetan Todorov through a comparison of the scientific notion of *species* with the literary concept of *genre*: whereas 'the appearance of a new example does not necessarily modify the characteristics of the species [...], the birth of a tiger does not modify the species in its definition', in literature '*every* work modifies the sum of possible works, each new example alters the species'.[76] Furthermore, in terms of reception theory, the development of a genre is dependent on an *Erwartungshorizont* of which the author is conscious and to which each work is subject both during creation and in its public reception:

> Die Art und Weise, in der ein literarisches Werk im historischen Augenblick seines Erscheinens die Erwartungen seines ersten Publikums einlöst, übertrifft, enttäuscht oder widerlegt, gibt offensichtlich ein Kriterium für die Bestimmung seines ästhetischen Wertes her. Die Distanz zwischen Erwartungshorizont und Werk, zwischen dem schon Vertrauten der bisherigen ästhetischen Erfahrung und dem mit der Aufnahme des neuen Werkes geforderten 'Horizontwandel', bestimmt rezeptionsästhetisch den Kunstcharakter eines literarischen Werks.[77]

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[75] Swales, *The German 'Novelle'*, pp. 9-10.
[76] Tzvetan Todorov, *The Fantastic. A Structural Approach to a Literary Genre* (Cleveland, OH and London: Case Western Reserve University, 1973), p. 5.
[77] Hans Robert Jauss, *Literaturgeschichte als Provokation* (Frankfurt a. M.: Suhrkamp, 1970), pp. 177-78.

There is reason, therefore, to acknowledge the existence of the *Novelle* as a genre and to investigate its formal characteristics at significant historical junctures. Arguably, it is possible to talk about the *Novelle* in generic terms and to assume that there are shared characteristics, without having to categorise exactly what defines it. Indeed, the genre resists definition and explanation and, in so doing, displays how unreliable normative criteria can be for precise understanding. Nevertheless, the integration of normatively understood features into a work presupposes a discussion of their function in relation to a theoretical and historical understanding of the genre, particularly in the context of a project with the aim to investigate how historical disturbances affect form in *Novellen* of the 1920s.

(iii) The Austrian context and gender disturbances

Along with an analysis of *Novellen* that takes into account the reshaping of the normative components combined with an understanding of the historical processes influencing the genre, I will elucidate the literary and socio-cultural context in which Austrian *Novellen* of the 1920s were written. What immediately follows is a brief elucidation of *Novelle* writing within the Habsburg territories.

There is a substantial tradition of writing short stories and especially *Novellen* in the Habsburg lands from the mid-nineteenth century onwards. Franz Grillparzer, for example, whose famous narrative *Der arme Spielmann* (1847) depicts the artist as outsider, exploits the technique of the turning-point and the element of the unusual as events within the inner life of the old violin player. Although Marie von Ebner-Eschenbach is considered a precursor of the *Wiener Moderne*, her works exemplify the nineteenth-century interpretation of the *Novelle* form and Horst Jarka, for one, heralds her as one of the most significant writers of the Habsburg era, representing traditional Moravian village life in works such as *Mašlans Frau* (1897).[78] In her study of female characters in Ebner-Eschenbach's work, Ulrike Tanzer comments on how Evi Mašlan challenges traditional gender roles; she affirms her independence by leaving her unfaithful husband, Matej, thereby refusing to accept the double standards

[78] Horst Jarka, 'Marie von Ebner-Eschenbach', in Frederick Ungar (ed.), *Handbook of Austrian Literature* (New York: Frederick Ungar Publishing, 1973), pp. 75-79 (p. 75).

of the patriarchal code of sexual morality.[79] Like Ebner-Eschenbach, Ferdinand von Saar depicts in his *Novellen* issues of the political and social life of the reign of Emperor Franz Joseph I. In works like *Schloss Kostenitz* (1893) Saar captures what his admirer Hugo von Hofmannsthal calls the 'Psychologie der Epochen, das nachdenkliche Beschauen der wechselnden Menschengeschlechter'.[80] Not only was Saar's sensitive portrayal of the political changes and social restlessness that characterised the Habsburg Empire a reason for his enduring popularity, but his subtle, pre-Freudian, investigation of the psyche in works like *Seligmann Hirsch* (1889) – a portrayal of an alienated and eccentric figure – prefigured the modern thematic concerns of transgressive desire and psychological crises. Principally famous as a novelist, Adalbert Stifter also wrote more than thirty *Novellen*. In *Turmalin*, a *Novelle* from the collection *Bunte Steine* (1853), Stifter exemplifies his style through the confinement of the action of the narrative to a family and village setting with elements of romantic fantasy.

Alongside and interacting with *Novelle* production in nineteenth-century Austria is a tradition of Jewish *Ghettogeschichten*; their connection can be explained by the shared concern to portray marginality, which is common to many of the texts mentioned. *Ghettogeschichten* are best represented in the work of Leopold Kompert, who is generally credited with having introduced the ghetto story into mainstream German-language literature – although Saar's *Seligmann Hirsch* demonstrates that it was not only Jews who wrote about Jewish figures. Kompert's stories portray the personal and social histories of ghetto life in northern Bohemia during the 1830s and 1840s, focusing on issues of belonging and identity. In *Der Dorfgeher*, from Kompert's volume *Böhmische Juden* (1851), Judaism and its rituals are portrayed as fostering family and community spirit. Yet, as Florian Krobb recognises, the values and identifications that Kompert offers here, 'parental love, piety, modesty, pride of achievement, and placidity in the face of adversity [...] are surely not exclusively Jewish virtues'.[81] The portrayal of Jews as having middle-class German virtues is part

[79] Ulrike Tanzer, *Frauenbilder im Werk Marie von Ebner-Eschenbachs* (Stuttgart: Heinz, 1997), pp. 207-12.
[80] Hugo von Hofmannsthal, 'Ferdinand von Saar, "Schloss Kostenitz"', in *Gesammelte Werke in zehn Einzelbänden: Reden und Aufsätze I, 1891-1913*, ed. by Bernd Schoeller (Frankfurt a.M.: Fischer, 1979), pp. 139-42 (p. 142).
[81] Florian Krobb, 'Reclaiming the Location: Leopold Kompert's Ghetto Fiction in Post-Colonial Perspective', in Anna Fuchs and Florian Krobb (eds), *Ghetto Writing. Traditional and Eastern Jewry in*

of an attempt to counter representations of Jews as alien or repulsive and also facilitates the convergence of *Ghettogeschichte* and *Novelle*.[82] Later on, in response to the increasingly uncertain position of Jews during the Austrian First Republic, many Jewish writers of *Novellen*, including Zweig in *Buchmendel*, nostalgically recreate the ghetto as an intact (albeit marginal) world, even though, by the 1870s, it had already ceased to exist in that form. *Buchmendel* displays how, as a result of the Jewish book-peddler's retreat into the imagined space of the ghetto, he fails to respond to the demands made upon him by reality, in other words, to assimilate or emigrate; consequently, he suffers a tragic crisis of identity.

Despite the evidence provided above that notable exponents of the genre hailed from the Habsburg lands, the lack of attention to the *Novelle* in Austrian literary histories of the early twentieth century can perhaps be attributed in part to the relationship described above between *Ghettogeschichten* and *Novellen*.[83] More importantly, Austria and in particular Vienna had a strong theatrical tradition that went back, at the very least, to the Baroque period and was part of the country's Catholic cultural heritage. Some of the advocates of this tradition indeed valued it above that of Weimar classicism, downplaying the importance of the *Novelle* in the process. Most obviously, in the inter-war period Josef Nadler boasts: 'Eines aber hatte Bestand und hielt die Linie, das Theater. Da war Wien bei sich selbst und da rollte in einem großen Zuge die seelische Handlung dieser Stadt ab.'[84] Part of his argument is that the alpine valleys of Austria are natural arenas that inspire theatrical creativity.[85] Moreover, Nadler attributes the primacy of theatre in Austria to a combination of geography and ethnicity in a manner that implies that the Jewish writers can have no part in the continuation of this tradition and are indeed liable to damage it. His ideas were taken up and given wider currency by prominent cultural figures such as Hofmannsthal, who, notwithstanding his own output of *Novellen*, describes the theatre as 'die

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German-Jewish Literature from Heine to Hilsenrath (Columbia, SC: Camden House, 1999), pp. 41-53 (pp. 50-51).

[82] Ritchie Robertson, *The 'Jewish Question' in German Literature 1749-1939. Emancipation and its Discontents* (Oxford: Clarendon Press, 1999), p. 412.

[83] See, for example, J. Nagl, J. Zeidler and E. Castle (eds), *Deutsch-österreichische Literaturgeschichte: ein Handbuch zur Geschichte der deutschen Dichtung in Österreich-Ungarn*, 4 vols (Vienna: Fromme, 1897-1937).

[84] Nadler, *Literaturgeschichte der deutschen Stämme und Landschaften*, 3rd edn, 4 vols (Regensburg: Habbel, 1929-32), IV, 421.

[85] Nadler continues to posit such a relationship between the Austrian theatre and land in 1948, in his *Literaturgeschichte Österreichs*, p. 359.

eigentliche Stärke' of Vienna's artistic life, thereby supporting and conferring respectability onto Nadler's argument.[86]

Although Nadler's work is now utterly discredited on both political and scholarly grounds, the underlying point remains – that, unlike drama and despite their commercial success, *Novellen* occupy a marginal position in Austrian literary history and criticism. This is confirmed in less eccentric fashion by the theatre critic Oskar Maurus Fontana, with specific reference to Schnitzler if not to Austria:

> Schade, daß die chronische Ueberschätzung, der sich das Theater in Deutschland erfreut, und die Interesselosigkeit an Erzählungen den Novellisten Arthur Schnitzler nur in den Pausen zwischen Dramenarbeiten aufkommen ließen. Novellen sind Unterseeboote. Freilich haben sich unsere Flottenbauer auch in die Schlachtschiffe verliebt und mit ihnen den Krieg verloren. Dasselbe Monumental-Dekorative hat die Novelle in Deutschland verhindert.[87]

Fontana blames the relative neglect of the *Novelle* in the 1920s on its limited scope and on its unfortunate coexistence with showy, large-scale works for the theatre. He observes that *Novellen* written in Weimar Germany, albeit mainly by writers who were better known as novelists, also suffered from similar disregard. Nonetheless, there is a huge corpus of contemporary writing, including *Novellen*, that treats such issues as psychological, socio-cultural and gender disturbance in 1920s Germany. Works that depict Germany between the wars head on include the *Novellen* of Joseph Roth, such as *Das Spinnennetz* (1923) and *Zipper und Sein Vater* (1928). Roth grew up in a small town in Galicia, a former province of the Austro-Hungarian Empire, but was based in Berlin as a journalist for much of the inter-war period up to 1933. Both of Roth's works depict male characters of the 'lost generation' searching for a purpose and struggling to negotiate a masculine identity within the altered terms of gender relationships after the First World War.[88] The issue of psychological disturbance had concerned German writers in the early years of the century, as Georg Heym's *Der Dieb* and *Der Irre* (both 1911) show; they deal less overtly with social issues and

[86] Hofmannsthal, 'Wiener Brief [I]', in *Gesammelte Werke in zehn Einzelbänden, Reden und Aufsätze*, II, 272-84 (p. 272).
[87] Oskar Maurus Fontana, 'Arthur Schnitzler: Traumnovelle', *Das Tagebuch*, 7 (1926), 935-36.
[88] See Jon Hughes, 'Violence, Masculinity and Self: Killing in Joseph Roth's 1920s Fiction', *German Life and Letters*, 53 (2000), 216-230.

more explicitly with delusion and, in the case of *Der Irre*, extreme psychological disturbance in the male self that results in violent crime. Thomas Mann's pivotal pre-World-War-I *Novelle*, *Der Tod in Venedig* (1912), will be discussed in chapter IV.

Both Thomas Mann and his brother, Heinrich, used the *Novelle* for overtly political purposes. In *Mario und Der Zauberer* (1929), set in Italy, Mann openly criticises fascism; the hypnotist, Cipolla, exploits his power and attempts to control his audience in such a way that his assassination by Mario is regarded as liberation for the audience. The less political, yet intensely contemporary work, *Unordnung und frühes Leid* (1926), is set during the Weimar Republic and depicts the daily life of a bourgeois family as they struggle with financial uncertainty, a theme which is explored by Franz Werfel in the context of the Austrian First Republic in *Der Tod des Kleinbürgers* (1927). Heinrich Mann's best known work is his novel *Professor Unrat* (1904), however, he was also a prolific novellist. His *Kobes* (1925) has many points of contact with Leonhard Frank's *Im letzten Wagen* (1925). Presenting topical events and situations as they happen, these *Novellen* share the features of 'claustrophobia, rapid tempo, and nightmarish tension; in short, the urgency and despair of a hopelessly degenerating situation' that allegorise the Weimar Republic.[89] It is to the parallel historical and cultural context of the inter-war years in Austria in which the *Novellen* of Jellinek, Schnitzler, Zweig and Musil were written that this study will now turn.

Following the unconditional surrender of Germany and the collapse of the Habsburg Monarchy in the autumn of 1918, the former Austro-Hungarian Empire ceased to exist. Once all the other national groupings had formed their own states, as encouraged to do by the victorious powers, the German-speaking 'Austrians', who had previously been at the heart of the multinational Empire, became citizens of a reluctant rump Republic. This was initially designated 'Deutsch-Österreich', in order to denote Austria's desire for unity with Germany, but unification with Germany was explicitly banned under the terms of the Treaty of St Germain-en-Laye, reluctantly accepted by Austria in September 1919. Zweig captures his impressions of this period in the opening of the chapter 'Heimkehr nach Österreich', in *Die Welt von Gestern*

[89] A.F. Bance, 'The Intellectual and the Crisis of Weimar: Heinrich Mann's 'Kobes' and Leonhard Frank's 'Im letzten Wagen', *Journal of European Studies*, 8 (1978), 155-74 (p. 156).

(1941): 'Die Tschechen, die Polen, die Italiener, die Slowenen hatten ihre Länder weggerissen; was übrig blieb, war ein verstümmelter Rumpf, aus allen Adern blutend.'[90] Despite the treaty, many citizens remained sympathetic to the idea of unification with Germany, for a variety of cultural, linguistic and economic reasons. Pan-Germans saw it as a way of reversing the divisions of 1866/7; conservative Catholics envisaged something akin to a reinstatement of the Holy Roman Empire, although they were opposed to unification with Weimar Germany. Economic considerations also came into play given the grave material privations of the period immediately post-1918 and the widespread belief that the republic 'Deutsch-Österreich' could not survive economically as an independent state. Understandably, the logistical change from the Dual Monarchy (administered from the twin capitals of Vienna and Budapest), which ruled over 54 million people, to the Austrian First Republic administered from Vienna, which ruled over only 6.5 million, had far-reaching practical and psychological consequences for the population. It is fair to say that no section of the Austro-Hungarian population was prepared for the changes forced upon them through the creation of a republican *Kleinstaat*: 'Some remained primarily loyal to the dynasty and empire and others to their German nationality or their province – but there was little if any "Austrian" sentiment.'[91]

Whilst patriotism (defined primarily in dynastic terms under the Monarchy) had always been an important issue for debate in the multinational Habsburg Empire, it became even more problematic after 1918. Thus, a sense of disturbance and uncertainty was felt more strongly in the territories of the former Empire than anywhere else in Europe because of the imposition of new territorial boundaries defining what presented themselves as nation-states; furthermore, since these were substantially based on ideas of ethnicity, it is generally agreed that Austria's Jewish population, concentrated largely in Vienna, experienced the crisis of Austrian identity in its most acute form.[92] Timms explains that 'defeat and revolution resulted in more

[90] Zweig, *Die Welt von Gestern. Erinnerungen eines Europäers*, 3rd edn (Stockholm: Fischer, 1944), p. 323.
[91] Barbara Jelavich, *Modern Austria. Empire and Republic, 1815-1986* (Cambridge: Cambridge University Press, 1987), p. 147.
[92] Edward Timms, *Karl Kraus. Apocalyptic Satirist*, 2 vols (New Haven, CT and London: Yale University Press, 1986 and 2005), I: *Culture and Catastrophe in Habsburg Vienna*, 13. Chapter 6 of Marsha L. Rozenblit's *Reconstructing a National Identity. The Jews of Habsburg Austria during World War I* (Oxford: Oxford University Press, 2001), analyses the crisis of identity among Habsburg Jewry following the dissolution of the multi-national Empire.

virulent forms of identity politics, which targeted both the assimilated Jewish community and their orthodox eastern brethren. Rumours of impending pogroms made it increasingly difficult for an author like Arthur Schnitzler to affirm his traditional tripartite identity "as an Austrian citizen of Jewish race committed to German culture."'[93] Subsequently, many Austrians, in doubt as to their identity and role within the new nation-state, reacted with nostalgia for the Habsburg era. Werfel, for example, represents this disaffectedness in Karl Fiala in *Der Tod des Kleinbürgers*, whilst in *Die Entfremdung* (1927) cultural adjustment and psychological turmoil are the fabric of the *Novelle*, and the narrative control provides little or no solace to the reader, thereby revealing resentment for contemporary conditions.

The lack of food and fuel in the immediate post-war period resulted in an undernourished population, too weak to fight disease. Consequently, when the influenza virus swept across Europe at the end of the war, hundreds of thousands of people died. It was not only the poor who were affected by the lack of essentials, as Werfel reveals in his depiction of the miserable economic situation and its effect on the middle classes of the First Republic in *Der Tod des Kleinbürgers* (1927). At the turn of the twentieth century, the Austrian bourgeoisie, many of whom had acquired or consolidated their wealth during the 1870s, or '*Ringstraßenzeit*' as Carl E. Schorske terms it, effectively dominated Vienna.[94] However, the middle-classes were badly hit by post-war poverty, as inflation meant that their savings and investments became practically worthless and many who had previously been in state employment lost their jobs because the rump Republic no longer needed the vast administrative structures of the Empire. To those without employment, all that was left was to sell their belongings and sub-let their apartments. Thus, the uncertain status of the middle classes was a major problem of the inter-war period. Schnitzler indirectly comments on the financial situation of contemporary society in *Fräulein Else*: it is set during the Habsburg Empire, yet Schnitzler uses inference and analogy to comment on the psychological effects of the inflation on identity as part of the wider achievement of

[93] Timms is quoting here from Schnitzler's diaries, in *Karl Kraus. Apocalyptic Satirist*, II: *The Post-War Crisis and the Rise of the Swastika*, 28. Timms's second volume includes an informative chapter on 'The Cultural Field' of Vienna during the 1920s.
[94] Carl E. Schorske, *Fin-de-siècle Vienna. Politics and Culture* (London: Weidenfeld and Nicolson, 1980), p. 24.

the narrative to expose the characters' internalisation of the social values and expectations of bourgeois Vienna.[95] This financial disaster, the disturbances of which are subtly registered in Else's thought processes, is a decisive factor in her suicide. Indeed, once the middle classes had been irrevocably robbed of their security by the First World War and its aftermath, the sense of fragmentation and marginality of the self exposed in German prose literature of the nineteenth century became more urgently related to actual experience. Although the currency was finally stabilised with the help of foreign loans in 1925, allowing a few years of tentative economic recovery in the late 1920s, in 1929, when the Stock Market crashed and shortly thereafter the Boden-Creditanstalt folded, the citizens of the First Republic had to cope first and foremost with mass unemployment as a consequence of the Great Depression that lasted from 1929-37.[96]

It was only during the immediate crisis of the post-war period that the three major political parties – the Social Democrats, the Christian Socials and the *Deutschnationalen* – worked together to establish the First Republic. Thereafter, the hostility between them persistently undermined democracy and created a general sense of political instability. Indeed, the broad coalition government only survived until 1920, just long enough to establish the constitution of the new state; from then on the Social Democrats went into opposition, leaving unstable right-wing coalitions in control of the country-wide government. It was within this troubled and precarious polity that the traditional rural way of life was threatened. With almost forty percent of the Austrian population making their living from agriculture in the mid-1920s, voters from the rural populace were essential to the political parties.[97] In the context of a violent shift to the left in Central and Eastern Europe and as the party most able to adapt to the revolutionary circumstances, the Social Democrats became the most

[95] See Wendelin Schmidt-Dengler's essay 'Inflation der Werte und Gefühle. Zu Arthur Schnitzlers 'Fräulein Else', in Giuseppe Farese (ed.), *Akten des Internationalen Symposiums 'Arthur Schnitzler und seine Zeit* (Bern, Frankfurt a. M. and New York: Lang, 1985), pp. 170-80. See also Friedrich Achberger, 'Die Inflation und die zeitgenössische Literatur', in Franz Kadrnoska (ed.), *Aufbruch und Untergang. Österreichisch Kultur zwischen 1918 und 1938* (Vienna, Munich and Zurich: Europaverlag, 1981), pp. 29-37.

[96] Employment statistics given by Jelavich reveal the extent of the economic crises of the Great Depression: 'By June 1931 there were over 350,000 unemployed, a figure that was to rise to 480,000 in 1938; of those with jobs many did not work full time. The political implications of this disaster were soon to undermine the democratic basis of the First Republic', p. 186.

[97] James Miller, 'Agrarian Politics in Interwar Austria', in *Center for Austrian Studies Working Papers*, 92-93 (1992), <http://www.cas.umn.edu/wp923.htm> [accessed 24 March 2005]

powerful force in the governing coalition that lasted until 1920.[98] However, most of their electoral support was concentrated in Vienna and in the more industrial regional centres, and Otto Bauer's Austro-Marxist proposals for a progressive agrarian programme, encompassing land reforms, were met in rural areas with wariness; the fear that the state would nationalise peasant property and the prospect of a controlled agricultural economy under Socialist auspices drove many of the rural population to reject Socialism.[99] This fear was coupled with a crisis in the rural way of life that was caused by a number of factors: the ravages of war; economic limitations of Austrian territory because of the loss of fertile arable land to the neighbouring successor states; and the reduction of the healthy male workforce as significant numbers joined the army and returned unfit for manual labour, if at all, or were sufficiently unsettled that, after the war, they moved to the cities. Although the Social Democratic Party's role in the governing coalition was short-lived, its remarkably successful administration of Vienna lasted from 1919 until 1934. This political arrangement resulted in ideological conflict between 'Red Vienna' and the predominantly Catholic conservative provinces, between the municipal authorities and the national government.

One of the consequences of such extensive social, political and personal destabilisation was a tendency to look back, rather than address the present head on. Many writers of the 1920s set their works during the Austro-Hungarian Monarchy, thereby, perhaps inadvertently, reckoning with the past, or in foreign countries. Although the material privations and political upheavals of the immediate post-war period were extreme and Zweig, for one, wrote about them directly in *Die Welt von Gestern*, they do not loom large in *Novellen* of the mid-1920s; indeed many are set pre-1914.[100] Whilst the works that are the focus of this project do not exhibit Habsburg nostalgia in the sense that it is famously explored by Claudio Magris in *Der habsburgische Mythos in der modernen österreichischen Literatur* (1963), as an enduring fascination with the way in which the dynastic element featured in representations of Austrian culture and identity, they do show signs of nostalgia for a

[98] Jelavich, p. 153.
[99] Miller, 'Agrarian Politics in Interwar Austria'.
[100] Chapter 2 of Helmut Gruber's *Red Vienna. Experiment in Working-Class Culture 1919-1934* (New York and Oxford: Oxford University Press, 1991) elucidates the grave conditions of the immediate post-war period.

bygone age.[101] Novellists of the volatile inter-war period often nostalgically express the 'intact world' of the Habsburg era as an issue of self and portray it as a period more stable and harmonious than the present. Evidence for this can be seen, for example, in the revival of *Heimatkunst*, in the portrayal of rural life as opposed to city life, and in the representation of military or peasant life, like the world of Jellinek's *Valnocha, der Koch* (1930) or *Hankas Hochzeit* (1930). The literary procedure of the novellists investigated in this project uses the familiar (seemingly stable) world of pre-1914 Austria as a framework in which to explore the effect of the disturbances and instabilities of a period distinguished by conflict between modern ideas and the continuation of established traditions with respect to perceptions of the male self. It is therefore to issues of gender disturbances in the 1920s that this introduction will now turn.

The First World War had been, according to the sexologist Magnus Hirschfeld, 'die größte Sexualkatastrophe, die jemals über die zivilisierte Menschheit hereingebrochen [ist]'.[102] The general condition of social and personal fragmentation and disorientation brought about through the collision between traditional, conservative values and new, liberal ideals can be most insightfully conveyed through the investigation of disturbances to gender. Whereas, as Alfred Pfoser explains in his essay on 'verstörte Männer' and 'emanzipierte Frauen', traditional understandings of masculinity had begun to collapse during the First Republic for broad socio-cultural and philosophical reasons, the crisis was exacerbated in the wake of the war by more widespread and radical female emancipation.[103] The reaction of most men to the women's movements that had formed during the *fin-de-siècle* period in Austria was, on the whole, negative and defensive.[104] A common reaction was to enforce a 'Stabilisierung nach rückwärts', attempting to reinstate the patriarchal gender roles of the nineteenth century.[105] The waning position of the autonomous male had a profound effect on the relationship between the sexes and, by implication, on the relationship of the individual to society. Roth insightfully captures the problematics of this phenomenon

[101] Claudio Magris, *Der habsburgische Mythos in der modernen österreichischen Literatur*, 2nd edn (Vienna: Zsolnay, 2000).
[102] Magnus Hirschfeld, *Sittengeschichte des Weltkrieges*, 2 vols (Leipzig: Schneider, 1930), II, 437.
[103] Alfred Pfoser, 'Verstörte Männer und emanzipierte Frauen', in *Aufbruch und Untergang*, pp. 205-20 (p. 208).
[104] Harriet Anderson, *Utopian Feminism. Women's Movements in fin-de-siècle Vienna* (New Haven, CT and London: Yale University Press, 1992).
[105] Pfoser, p. 214.

in *Die Kapuzinergruft* (1938), a novel about the conflict between a returning soldier's efforts to reinstate the patriarchal hierarchy of the Monarchy and his wife's emancipated attitude toward gender relationships, which finally ends in her leaving her husband to be with her lesbian lover. Pfoser argues that the collapse of the old order, embodied in the Habsburgs, was a major contribution to male angst and disorientation. The collapse of the Empire symbolised the loss of a father image for the inhabitants of the new Republic giving rise to what, in 1919, Paul Federn termed 'Die vaterlose Gesellschaft'.[106] The loss of a national Patriarch was mirrored by the breakdown of male domination in society in general and within the family unit in particular.

The detrimental effect upon masculine morale of losing the war was exacerbated for some men by the punitive treatment they received for shell shock, which was administered by doctors to the significant minority of soldiers who they believed had failed to 'act like men' during the war. This goes some way towards explaining why returning soldiers, more than any other social group, experienced feelings of disorientation and utter powerlessness.[107] The symptoms of 'bouts of weeping, depression, nightmares, and nervous fits commonly associated with hysterical women' following weeks of nightmarish trench warfare undermined their perceptions of the masculine self.[108] This sense of failure was perhaps exacerbated by the 'long established conception of the soldier as the masculine ideal' that 'was underwritten by Nietzsche, who complained that modern civilisation was feminised and saw in Napoleon the hope for its [...] "Vermännlichung".'[109] In addition, returning soldiers were disorientated by the structural, social and political changes that had taken place both during and directly after the war. There is also the issue of injuries: World War I inflicted more seemingly random mutilation than any previous conflict; this includes physical impotence or even castration – represented in texts such as Ernst Toller's *Hinkemann* (1924).

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[106] Paul Federn, 'Zur Psychologie der Revolution: Die vaterlose Gesellschaft', reprinted in *Lucifer-Amor*, 1/ii (1988), 13-33.
[107] Pfoser, p. 206.
[108] Angus McLaren, *The Trials of Masculinity. Policing Sexual Boundaries, 1870-1930* (Chicago and London: University of Chicago Press, 1997), p. 233.
[109] Ritchie Robertson, 'Gender anxiety and the shaping of the self in some modernist writers: Musil, Hesse, Hofmannsthal, Jahnn', in Graham Bartram (ed.), *The Cambridge Companion to the Modern German Novel* (Cambridge: Cambridge University Press, 2004), pp. 46-61 (pp. 48-49).

The most visible changes in society can be seen in the development of the image of the female body from pre-war perceptions of beauty to post-war perceptions.[110] Before the war the female body was deemed most beautiful when it fulfilled criteria that men found attractive – at the time this meant a voluptuous body and clothing that emphasized a full shape but was very uncomfortable for the women. These criteria became symbols of male superiority and of the secondary position of women in society. Fashion in the early years of the century moved towards the more androgynous look; during the War many women necessarily took on employment that obliged them to wear more practical clothing, as they also took on jobs previously done by men. After the war the Social Democrats particularly promoted the new silhouette, the emblem of which was the 'Bubikopf'. By ignoring or covering up the features of their gender that had been used as symbols of subjugation, women were both expressing the depth of sociological changes and actively challenging the old values of gender relationships – a process that had wider implications for society in general. In his essay 'Die Frau gestern und morgen' (1929), which deals with the historical changes in the lives of women and the relations between the sexes, Musil concurs that revolutions in fashion in the 1920s were central to the shift away from rigid, conventional ideas about femininity: 'Der Krieg ist es gewesen, der den Massen der Frauen die Scheu vor den Mannesidealen und dabei auch vor dem Ideal der Frau genommen hat, und die entscheidende Schlacht ist nicht von den Vorkämpferinnen der Emanzipation, sondern am Ende von den Schneidern geschlagen worden.'[111] Nonetheless, for conservative commentators, the 'neue Frau' became, alongside the Jew, the scapegoat for all that was deemed to be wrong about modern society.[112] In addition, whereas formerly, the 'Ansehen eines Mannes wurde einerseits durch seine Rolle als Berufsmensch und Staatsbürger, andererseits durch seine Position als Ehemann und Familienoberhaupt mitbestimmt', the 'New Woman' no longer suffered the humiliating 'Warten auf Gewähltwerden und Geheiratetsein'.[113] Therefore,

[110] Elizabeth Boa investigates the changing self-image of women under the impact of modernity in 'Women writers in the "Golden" Twenties', in Bartram (ed.), *The Cambridge Companion to the Modern German Novel*, pp. 123-37.
[111] Musil, 'Die Frau gestern und morgen', in *Gesammelte Werke*, VIII, 1193-99 (p. 1197). This essay first appeared in Friedrich M. Huebner (ed.), *Die Frau von Morgen, wie wir sie wünschen* (Leipzig: Verlag E. A. Seemann, 1929).
[112] Pfoser, p. 211.
[113] Jenneke A. Oosterhoff, *Die Männer sind infam, solang sie Männer sind. Konstruktionen der Männlichkeit in den Werken Arthur Schnitzlers* (Tübingen: Stauffenburg, 2000), p. 134; Zweig, 'Zutrauen zur Zukunft', in Huebner (ed.), *Die Frau von Morgen*, pp. 7-17 (p. 11).

masculinity ceased to be affirmed through the man's control over women's bodies in the private sphere of marriage.

Musil's piece cited above was published in *Die Frau von Morgen, wie wir sie wünschen* (1929), a collection of essays concerned with male perceptions of the changing roles of women. Also to be found there is an article by Stefan Zweig entitled 'Zutrauen zur Zukunft', in which he remarks that no other period has seen such a 'sturmhafte und radikale Umformung aller sittlichen und sexuellen Beziehungen zugunsten der Frau' as the inter-war period.[114] In comparison to the nineteenth-century role of women that he describes in *Die Welt von Gestern*, Zweig regards this change as positive for all aspects of a woman's life.[115] He writes that the 'New Woman' is 'heller, heiterer, leichter und unbedrückter' than her pre-war counterpart, but predicts that the main changes to her life will be registered in a new freedom in her sexual life.[116] However, in an effort to restrain the liberated sexuality of the 'New Woman' the Austrian Social Democratic Party, along with the Catholic Church, moralised about the dangers of female promiscuity and praised the virtues of marital motherhood.[117] The identity of the 'New Woman' was therefore full of conflict. For those working-class women in 'Red Vienna' who went out to work (often out of economic necessity), the reality of their emancipation was experienced as a triple burden (work, household and childrearing). In addition, 'lip service was given to equal pay for equal work at trade union congresses, but on the shop floor the attitude prevailed that women took away men's jobs. There was a widespread attack on married working women as "double earners" which trade unions appear to have abetted.'[118] This hostility is indicative of male insecurity in response to the shift in gender roles and relations in the 1920s. The altered role of the woman (regardless of the conflicting realities of her emancipation) was experienced by many men as a threat to their masculinity. The expression of paternalistic masculinity towards a helpless woman in need of protection from a harsh world was no longer relevant; neither could the hegemonic male define himself in contrast to the fragility and innocence of the traditionally imagined feminine Other.

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[114] Ibid., p. 8.
[115] Zweig, *Die Welt von Gestern*, p. 99.
[116] Zweig, 'Zutrauen zur Zukunft', p. 15.
[117] Gruber, pp. 157-58. Chapter 6 of Gruber's study provides an in-depth analysis of the conflicts of identity for the 'New Woman' in Socialist-run Vienna.
[118] Ibid., p. 153.

Traditional notions of masculinity had, however, begun to be destabilised well before the First World War in a process that, throughout Western Europe, was fuelled by a number of high-profile scandals involving homosexuality. Followed intently across Europe, the trials of Oscar Wilde in 1895 provided a major impulse for a semi-public airing of issues surrounding homosexuality, especially in relation to literary creativity. The notion that homosexual desire is immoral has led to it becoming 'the love that dare not speak its name'.[119] This line from Lord Alfred Douglas's poem *Two Loves* (1892), was considered a paean to homosexuality, and was futilely employed by his lover, Wilde, in his courtroom speech. Wilde spoke of homosexual love as 'nothing unnatural', as 'beautiful', 'fine' and the 'noblest form of affection'. He also referred to what he claimed were biblical homosexual romances, to Michelangelo, to Shakespeare and to Platonic discourse which, since the middle of the eighteenth century, has been drawn upon to legitimise 'Griechische Liebe', 'Sokratische Liebe' and 'Knabenliebe'.[120] In his study of the place of homosexuality in literature between the years 1890 and 1930, Jeffrey Meyers observes how, like Wilde, homosexual writers often 'desperately and defensively cite the moral examples and aesthetic principles of ancient Israel and classical Greece to justify, rationalise or condone the validity of their personal obsessions'.[121]

In Austria too, it was around the turn of the last century, rather than during the 1920s, that most battles and scandals arose because of the attitudes towards male homosexuality. Whereas the aristocracy and military were relatively tolerant of homosexuality and homoeroticism,[122] they were was less accepted within the bourgeois definition of masculinity that came to dominate:

> 'Im Laufe des 19. Jahrhunderts erfuhr die Pönalisierung der gleichgeschlechtlichen Liebe, die ehedem in erster Linie eine Frage der

[119] Wilde's courtroom speech is cited in Francis Mark Mondimore, *A Natural History of Homosexuality* (Baltimore, MD and London: The Johns Hopkins University Press, 1996), p. 205.
[120] Paul Derks, *Die Schande der heiligen Päderastie. Homosexualität und Öffentlichkeit in der deutschen Literatur, 1750-1850* (Berlin: Verlag rosa Winkel, 1990), p. 24.
[121] Jeffrey Meyers, *Homosexuality and Literature, 1890-1930* (London: The Athlone Press, 1977), p. 10.
[122] István Deák, in *Beyond Nationalism. A Social and Political History of the Habsburg Officer Corps, 1848-1918* (New York and Oxford: Oxford University Press, 1990), states that 'the army prosecuted only homosexual affairs involving minors or subordinates from the rank and file', p. 145.

> Moraltheologie war, neuen Antrieb durch die wissenschaftliche Medikalisierung und durch das Aufkommen des Rechtsstaates.
> Im gleichen Zeitraum entstand ein neuer "bürgerlicher" Begriff der Männlichkeit, der sich vom älteren aristokratischen Verständnis deutlich unterschied und der die Auffassung der Geschlechterrollen und der gleichgeschlechtlichen Liebe stark beeinflussen sollte. Infolge dieser Entwicklungen setzte sich zudem eine besondere Art der Bestrafung durch, nämlich die informelle gesellschaftliche Brandmarkung eines Menschen wegen seiner gleichgeschlechtlichen Vorliebe, also des modernen "Homosexuellen".[123]

William D. Godsey, Jr. suggests that both the infamous Colonel Alfred Redl and Arthur Baron von und zu Eißenstein were victims of the emerging bourgeois attitude towards homosexuality. Despite being extremely successful at uncovering Russian spies, Redl himself became one; the Russians co-opted him by exploiting his homosexuality, financial debt and predilection for luxury. When finally unmasked in 1913 Redl committed suicide with the collusion of the authorities. Godsey suggests that, as in the Redl case, Eißenstein's colleagues knew of his homosexuality and both men were accorded the freedom to explore their homoeroticism in their private life as the (albeit increasingly bourgeois) army and civil service still adhered to the old aristocratic rules of respecting the private life of the individual. In addition, to a certain degree, their class and connections protected them from persecution for some time.[124] Ultimately, however, Eißenstein was 'outed' in 1890; his career came to a premature end and he was subject to 'die informelle, dafür aber um so schmerzlichere gesellschaftliche Kaltstellung'.[125] The cases of Eißenstein and Redl highlight that homosexual men justifiably lived in fear of being 'outed'. Indeed, Eißenstein's case makes clear that Leopold von Andrian, a senior Austrian diplomat until 1918 and author of *Der Garten der Erkenntnis* (1895), justifiably lived in fear of the same fate.

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[123] William D. Godsey, Jr., 'Überlegungen zu Klasse und gleichgeschlechtlicher Liebe im Österreich des Fin de Siècle. Der Fall des Arthur Baron von und zu Eißenstein', in Wolfgang Förster, Tobias G. Natter and Ines Rieder (eds), *Der andere Blick. Lesbischwules Leben in Österreich* (Vienna: MA 57-Frauenförderung und Koordination von Frauenangelegenheiten, 2001), pp. 95-102 (p. 96).
[124] Ibid., p. 102.
[125] Ibid., p. 101.

During the 1920s, despite the emergence of homosexual subcultures in Berlin and Vienna, the legal consequences and violent prejudice of Nazi thugs made any form of same-sex affection very dangerous. Like Germany's better known Paragraph 175, Austria's Paragraph 129(b), which remained on the statute books from 1852 until 1971, prosecuted 'sexual relations with persons of the same sex', defining them as a 'sexual offence against nature'.[126] Hannes Sulzenbacher explains that there were effectively no limits to the application of Paragraph 129(b), 'since its interpretation was dependent on what the presiding judge considered "unnatural" [...]. Even the Supreme Court was unable to apply the law consistently.'[127] However, for the most part, the vague wording of Paragraph 129(b), in contrast to the German Paragraph 175, allowed for more lenient judgments.[128] Nonetheless, the repression of public discussion about homosexuality and the lack of publicity accorded trials of homosexual 'offences', 'for fear that greater knowledge might lead to the spread of homosexuality through imitation', meant that many defendants had no idea of the criminal status of their acts.[129]

Many literary figures, including Stefan Zweig, Arthur Schnitzler and Franz Werfel supported the fight against sexual discrimination within Austrian society, the greater part of which, along with the Roman Catholic Church, despised homosexuals, regarding them as debased individuals.[130] Alongside figures such as Hirschfeld and Freud, Karl Kraus regarded homosexuality as innate and railed against Paragraph 129(b) in *Die Fackel* between 1904 and 1907. He disputed the contemporary view that there were three options to treat the vice of homosexuality: abstinence, prison or surgery.[131] Later, following Freud's example, Zweig and Schnitzler were part of the group of writers and scientists who in 1930 petitioned for the abolition of Paragraph 129(b) of the Austrian legal code in which homosexual 'crimes' were punishable with

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[126] 'Lost lives – The Nazi persecution of homosexuals', <http://www.triangles-roses.org/lost_live.htm> [accessed 30 January 2006]
[127] Hannes Sulzenbacher, '"Homosexual" men in Vienna, 1938', in *Opposing Fascism. Community, Authority and Resistance in Europe*, ed. by Tim Kirk and Anthony McElligott (Cambridge: Cambridge University Press, 1999), pp. 150-62 (p. 153).
[128] Ibid., p. 160.
[129] Ibid., p. 155.
[130] Mohammed El-bah, *Frauen- und Männerbilder in den Novellen von Stefan Zweig* (Freiburg: Hochschulverlag, 2000), p. 154.
[131] Andreas Brunner, 'Die höllische Sexualmoral der "Fackel", in *Der andere Blick*, pp. 127-32 (p. 129).

imprisonment for one to five years, with this sentence potentially being extended to twenty years depending on the severity of the case.[132]

As well as the established framework of heterosexuality, in the 1920s the old patriarchal regime was destabilised by the liberation of other sexualities that problematised the definition of male identity. The anonymity provided by large industrialised cities facilitated the growth of diverse subcultures that enacted the social and political right to homosexual self-expression.[133] With the reappraisal of traditional views on gender and the shift in discourse on sexuality into the public sphere following the war, cultural figures such as Wilde, André Gide and Marcel Proust, 'who had embraced hedonism and castigated the repressive morality of the Victorians, were hailed by the progressives of the 1920s as prophets'.[134] Whilst some works, such as Bruno Vogel's *Alf* (1929), treat in an affirmative way the physical and emotional pleasures of a homosexual relationship, the decision to write in this way about homosexuality was extremely risky. Alongside the legal threat, writing about homosexual themes also suffered from two kinds of taboo: first, society did not want to publicise and therefore sanction what was held by many to be a deviation; second, although a writer's treatment of the topic of homosexuality in no way means (s)he is homosexual, a self-imposed taboo on the subject avoids any suggestion of publicly confessing to a deviation.[135] Therefore, the presence of homosexual themes in *Novellen* of the early twentieth century, such as in Thomas Mann's *Der Tod in Venedig* and Musil's *Verwirrungen des Zöglings Törleß* (1906), is both central and marginal to the culture of the period and, paradoxically, both epitomises and disrupts the formal considerations of the genre. That is to say: because homosexuality is closeted, its exploitation as subject matter in the *Novelle* form exemplifies the narrative purpose of the genre to reveal something to the reader that takes place behind the façade of bourgeois society. However, since it has the status of a taboo

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[132] See Barbara Fröhlich, 'Austria. Brief Historical Overview', in *IGLHRC Book Austria* (2003), pp. 9-14 (pp. 9-10), <http://www.iglhrc.org/files/iglhrc/reports/4UR_Austria.pdf> [accessed 12 February 2006] and Nadja Schefzig, 'Geheimsache Leben', in *[sic!]. Forum für feministische Gangarten*, 54 (2005), <http://sic.feminismus.at/johcgi/sic/TCgi.cgi?target=HOME&Param_Ausgabe&Param_Artikel=161> [accessed 19 February 2006]

[133] Gerald N. Izenberg, *Modernism and Masculinity. Mann, Wedekind, Kandinsky through World War I* (Chicago, IL and London: The University of Chicago Press, 2000), p. 10.

[134] McLaren, p. 235.

[135] T.J. Reed, 'The Frustrated Poet: Homosexuality and Taboo in *Der Tod in Venedig*', in David Jackson (ed.), *Taboos in German Literature* (Providence, RI: Berghahn, 1996), pp. 119-34 (p. 120).

subject, homosexuality clashes with the conservative tradition of the *Novelle* and risks forcing the genre further into the margins of mainstream literature. It seems, therefore, that homosexuality in the *Novelle* of the 1920s creates disturbances in matters of gender and genre. It is for this reason that the issue of how the homosexual male negotiates a positive perception of the self in the face of his 'deviation' (as he or society regards it) is given space in this project.

I will now provide a brief survey of contemporary ideas on gender and sexuality that have had a huge impact upon cultural discourse and therefore also literary texts of the Austrian First Republic. Freud's psychoanalysis was part of the psychological and sexological discourse that began in the German-speaking world in the nineteenth century and reached its peak during the late 1920s, by which time it had generated public interest in sexual questions and engaged the left- and right-wing parties.[136] It is fair to say that, in the early years of the twentieth century, the work of sexologists and psychologists such as Hirschfeld, Freud, Alfred Adler and Otto Weininger (the last fervently posited the inherent bisexuality of the individual, yet had a revulsion for all sexuality) questioned 'almost everything European culture had taken for granted about gender'.[137]

The illusions of permanence and naturalness upon which the boundaries of masculinity were based at the turn of the last century were re-established by doctors, sexologists, magistrates and sex reformers between 1870 and 1930.[138] Paradoxically, given his ideas on the exclusively male 'Übermensch' and the precedence of physical and mental strength, this discourse was engendered by Nietzsche, whose writings encouraged the practice of psychological analysis and challenged the acceptance of all conventions including, therefore, masculinity. Greatly influenced by Nietzsche, Freud's psychological models of masculinity had a profound effect upon perceptions of maleness in modern Western society. Fundamentally, he questioned the adequacy of traditional assumptions of sexual hierarchy: 'Zur Unterscheidung des Männlichen

[136] See Roger Kingerlee, *Psychological Models of Masculinity in Döblin, Musil, and Jahnn. Männliches, Allzumännliches* (Lewiston, NY and Lampeter: Edwin Mellen Press, 2001), p. 13-14, for evidence of the substantial rise in publications on sexual themes that took place between 1899 and the late 1920s.
[137] Robert W. Connell, *Masculinities* (Oxford: Oxford University Press, 1995), p. 8. See Le Rider, *Der Fall Otto Weininger* (Vienna: Löcker, 1985), for information on Weininger's attitude towards sexuality.
[138] McLaren, p. 2.

vom Weiblichen im Seelenleben dient uns eine offenbar ungenügende empirische und konventionelle Gleichstellung. Wir heißen alles, was stark und aktiv ist, männlich, was schwach und passiv ist, weiblich.'[139] This critical analysis of the stereotypical gender roles of patriarchy was taken up by Freud's one-time collaborator, Adler. In contrast to Freud, Adler's ideas are exclusively socially orientated and he takes an explicitly critical view of masculinity. He states, for example, that many of the traits often deemed 'masculine' are merely social constructs:

> Was alles heutzutage unter 'männlich' vorgestellt wird, ist bekannt. Vor allem etwas rein Egoistisches, etwas, was die Eigenliebe befriedigt, als Überlegenheit, das Hervorragen über andere, all dies unter Zunahmehilfe von aktiv, scheinenden Charakterzügen, wie Mut, Stärke, Stolz, Erringung von Siegen aller Art, besonders über Frauen, Erlangung von Ämtern, Würden und Titeln, der Hang, sich gegen 'weibliche' Regungen abzuhärten und dgl. mehr. Es ist ein fortwährendes Ringen um die persönliche Überlegenheit, weil es als männlich gilt, überlegen zu sein.[140]

According to Adler, the characteristics of masculinity are stereotypical, artificial constructions with no intrinsic value. Furthermore, they hinder rather than help society. 'More so than any other theorist, [...] Adler's work, especially that of the 1920s, is revolutionary because of its explicit claim that patriarchy was detrimental, even to those men who created and upheld it.'[141] Adler's liberal ideas represent one self-conscious view of masculine identity formation in the 1920s that stood in direct opposition to the misogynistic and destructive conservative masculinity identified in art and literature of the time by Klaus Theweleit in *Male Fantasies*.[142] Theweleit focuses on the former soldiers who volunteered for the armed *Freikorps* whose objective was to bring order to Germany between 1918 and 1923 and who later became the backbone of the Nazi movement. Indeed, a conservative backlash to the liberal and sophisticated treatment of changing gender roles and sexual experimentation in modern literature of the 1920s can be most significantly registered in the rise of fascism. As Jacques Le Rider explains, 'Fascism [...] gave males a

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[139] Freud, *Abriss der Psychoanalyse* (Frankfurt a. M.: Fischer, 1995), p. 83.
[140] Alfred Adler, *Menschenkenntnis* (Frankfurt a.M.: Fischer, 1966), p. 120.
[141] Kingerlee, p. 35.
[142] Klaus Theweleit, *Male Fantasies. Volume 1: Women, Floods, Bodies, History*, trans. by Stephen Conway (Minneapolis: University of Minnesota Press, 1987).

chance of revenge against a femininity which had lent its countenance to modernity.'[143] Austria had its own right-wing, paramilitary organisation consisting mainly of old soldiers, the *Heimwehr*, that operated in the 1920s and 30s with similar methods, organisation and ideology to its German counterpart. For example, the *Heimwehr* engaged in street violence with any person or organisation to which they were ideologically opposed. In February 1930, for example, Karl Kraus reprinted a report of violence at Vienna University by *Heimwehr* supporters who 'erprobten ihre Tapferkeit zuerst an den Frauen, die verprügelt und die Treppe hinuntergestoßen wurden. Hierauf versuchten sie, mit Trümmern des Stiegengeländers, mit Knüppeln und Messern bewaffnet, den Hörsaal zu stürmen'.[144] The connection between beating up women and attacking, primarily, Jewish students suggests the association that these misogynistic *Heimwehr* supporters made between the female and Jew as Other, which was part of the process of feminising male Jews. It can be suggested, therefore, that the kind of unreflective, aggressive masculinity ascribed to the German *Freikorps* by Theweleit was also at work in the violent confrontations that increasingly accompanied the political power struggles of inter-war Austria. This right-wing expression of maleness is the direct opposite of the highly self-conscious and reflective depiction of gender disturbances and male perceptions of the self by what Schorske terms 'psychological man', who emerged from the wreckage of bourgeois Liberalism in the declining years of the Habsburg Empire.[145]

Where such theory is relevant for furthering understanding, this project will also draw upon modern psychological notions of identity formation in order to analyse the depiction of perceptions of the male self in Austrian *Novellen* of the 1920s. According to the theory of gender performance formulated by Judith Butler, 'there is no gender identity behind the expressions of gender; [...] identity is performatively constituted by the very "expressions" that are said to be its results'.[146] In other words, gender is what the individual does at particular times in relation to the Other. Gender identity is therefore never an expression of an innate self; rather it is an effect of a performance. Not only is patriarchal masculine identity defined in relation to the female and to the

[143] Le Rider, *Modernity and Crises of Identity*, p. 121.
[144] Karl Kraus, *Die Fackel*, 827-33 (February 1930), 43. See Timms, *Karl Kraus*, II, 460-68, for an account of the political agendas and violent activities of the *Heimwehr* groups.
[145] Schorske, p. 22.
[146] Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990), p. 25.

homosexual Other (a group marked out as different and excluded), where it is quite often tantamount to misogyny and equated with homophobia, but it is also established through homosocial enactment: 'We test ourselves, perform heroic feats, take enormous risks, all because we want other men to grant us our manhood.'[147]

Inevitably, the emotions of pride and shame are intimately related to homosocial enactment. A man feels pride if he succeeds in the face of danger or triumphs over worthy male opponents (which includes possessing a woman coveted by other men). However, he feels shame if he is frightened, dominated by or humiliated in front of other men; in other words, he is 'ashamed at particular ways of falling short of being a man'.[148] In addition, how women experience shame has a bearing upon perceptions of masculinity. Since, as Pfoser explains, the ideal wife 'hatte zu locken und zugleich schamhaft zu sein', the absence of any expression of shame in a female's relation to sexual matters disrupts the male perception of the self.[149] This is because, on the one hand, such shamelessness modifies the discourse on desire, enabling women to express their sexuality without reserve and thereby undermines the control over femininity that men previously imagined to have and therefore exercised: 'shaming has worked to keep females within bounds, docile, infant, obedient'.[150] On the other hand, alterations in female expressions of sexual identity reveal that identities themselves are contingent, constructed and sustained by each other. Indeed, Arthur Brittan explains that 'gender identity is infinitely negotiable, [...] the specification of masculine and feminine traits was simply an aspect of a continuing process of interaction relationships in which both men and women mutually construct, confirm, reject or deny their identity claims'.[151] It is indeed from the understanding that sexual identity is a construction that psychoanalysis achieves insightful analyses of gender-related issues.

The notion of effeminacy is particularly pertinent in the discussion of masculine identity because, in the context of patriarchy, it constitutes a failure in masculine

[147] Michael Kimmel, 'Masculinity as Homophobia: Fear, Shame, and Silence in the Construction of Gender Identity', in Harry Brod and Michael Haufman (eds), *Theorising Masculinities* (Thousand Oaks, CA: Sage Publications, 1994), pp. 119-41 (p. 129).
[148] Steve Connor, 'The shame of being a man', *Textual Practice*, 15/ii (2001), 211-30 (p. 211).
[149] Pfoser, p. 208.
[150] Connor, p. 221.
[151] Arthur Brittan, *Masculinity and Power* (Oxford: Blackwell, 1989), p. 35.

performance. Interestingly, until the trials of Oscar Wilde, effeminacy had not been associated with homosexuality and, as Alan Sinfield registers, 'in all the current preoccupation with concepts of manliness and masculinity, effeminacy is rarely addressed head-on; yet it defines, crucially, the generally acceptable limits of gender and sexual expression'.[152] Since both homosexuality and effeminacy disrupt the masculine/feminine boundary, their depiction in Austrian *Novellen* of the 1920s epitomises the disturbance to discourses and perceptions of gender as experienced by many men of this period.

The thematic integration of disturbances to masculine identity into creative literature of the Austrian First Republic is a response to the effect of such conflicting forces on the individual and the social fabric. At any given historical moment ideals and concepts of masculinity ('some hegemonic, some marginalised, some stigmatised') fortify or disrupt each other.[153] Therefore, it cannot be simply stated that 'one progressive twentieth-century model of masculinity displaced its repressive nineteenth-century counterpart' but, as Angus McLaren suggests, 'perhaps the best that can be said is that in the early twentieth century determining what were the boundaries of appropriate masculine behaviour was rendered more complicated than it had been when male sexuality was first problematised a century earlier'.[154] More specifically for this project, as Le Rider states, identity crises were a 'distinguishing mark of Viennese modernity' around the turn of the last century and, as Timms explains, although debates about sexuality 'reached their climax in Weimar Germany, it was in Vienna that the most radical developments originated', and continued to reverberate.[155] The four *Novellen* in this project have been selected precisely because they take issue with the complicated boundaries of appropriate masculine behaviour, and for the different ways in which they engage with the socio-cultural issues and intellectual debates of the First Republic outlined above. They provide a cross-section of subject matter dealing with depictions of disturbances to the male self in the 1920s,

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[152] Alan Sinfield, *The Wilde Century. Effeminacy, Oscar Wilde and the Queer Moment* (New York: Columbia University Press, 1994), p. 4. Le Rider records in *Modernity and Crises of Identity* that the trials were also well documented in Viennese newspapers (p. 85).
[153] Michael Messner, 'Masculinities and Athletic Careers', *Gender and Society*, 3/i (1989), 71-88 (p. 85).
[154] McLaren, p. 237.
[155] Le Rider, *Modernity and Crises of Identity*, p. 41; Timms, *Karl Kraus*, II, 116.

as well as revealing varying disruptions to the structural relations of the 'ideal' *Novelle*.

It is this insistence upon elucidating the interrelatedness of theme and structure in the *Novelle* that distinguishes this project from other studies on the *Novelle*. David Turner's recent publication on *Mental Processes and Narrative Possibilities in the German Novelle, 1890-1940* (2005) supports the premise of this project that this characteristically nineteenth-century literary form continued to flourish into the twentieth century and that investigation of the evolution of the genre can shed new light on contemporary perceptions of the self. However, Turner uses the word *'Novelle'* as a form of shorthand for 'short to medium narratives of various kinds', whereas the focus of this study, to investigate the interplay between form and historical change, necessitates sustained consideration of the inflection of theoretical notions of the 'ideal' *Novelle* in modern works.[156] Moreover, whilst there is some overlap in the wider interpretative interests of Turner's study and the aims of this project with respect to understanding perceptions of the self, analysing modes of narrative presentation and investigating the changes brought about by the psychologisation of literature, the concentration upon disturbances to genre and gender in this project, with particular focus upon perceptions of the male self, results in significantly differing analyses and conclusions. Whereas Turner's wide-ranging study examines the works of German, Swiss and Austrian authors between 1890 and 1940, including Gerhart Hauptmann's *Der Apostel* (1890), Arnold Zweig's *Das Album* (1912) and Hermann Broch's *Eine leichte Enttäuschung* (1933), this study focuses upon a selection of famous and lesser-known Austrian *Novellen* written within a few years of each other during the flux and uncertainty that characterised Austrian society in the mid-1920s, in order to elucidate how a traditional genre is inflected in a modern, post-war context.

Over and above this, the *Novellen* of this project are important because of the unique, complex and, sometimes, subtle ways in which they contribute to the discourse on disturbances to the construction of masculine identity and the influence this had upon the *Novelle* genre. This study will first consider Oskar Jellinek's *Der Bauernrichter*

[156] David Turner, *Mental Processes and Narrative Possibilities in the German Novelle, 1890-1940* (Lewiston, Queenston and Lampeter: Edward Mellen Press, 2005), p. 3.

(1925) because, in its exploitation of the traditional subject of the rural way of life, it has the strongest link to the nineteenth-century conception of the *Novelle* and functions, therefore, as a kind of bridge between that and twentieth-century experiments with form. Through exploiting the normative features of this traditional form, Jellinek reveals how the protagonist's status as outsider is formulated through his relationship to the land and to the feminine Other, and through his success or failure at homosocial enactment. From the least radical of the four *Novellen* under investigation, this study will then turn to the issue of liminalities in Arthur Schnitzler's *Traumnovelle* (1926), where they are integral to the structure and thematic concerns of the narrative. The liminal state is characterised by ambiguity, transition and indeterminacy. In terms of identity, the liminal state involves dissolution of the self, bringing about disorientation; normal structures of thought are disrupted, which opens the way to a new understanding of the self. Alongside the depiction of the masculine crisis of subjectivity that affects, among other things, the protagonist's perception of smell, the juxtaposition of dream elements with the traditionally controlled form of the *Novelle* necessitates an analysis of the interplay of form and theme in Schnitzler's text.

The third *Novelle* to be investigated is Stefan Zweig's *Verwirrung der Gefühle* (1927). This text treats radical subject matter about the problems of sexual identity formation in what initially seems to be a traditional *Novelle*. For example, the normative feature of the framework introduces for the narrating protagonist an interesting, yet ultimately unconvincing division between the present self of the outer narrative and past self of the inner narrative. Robert Musil likewise problematises the issue of understanding the self in *Tonka* (1923; published as part of *Drei Frauen* in 1924) through the narrative complexity of unrelenting *erlebte Rede* and the text's sheer resistance to interpretation. In addition, the male protagonist's projection of shamelessness onto his female counterpart, which disturbs his perception of self, is not contained by the narrative closure traditionally associated with the *Novelle*, thereby posing a radical challenge to the 'ideal' notion of the genre prescribed by conservative theorists of the 1920s. It is true, as Robertson states, that 'innovation can mean moving backwards as well as forwards'; this has resulted in some major German-language novelists of the twentieth century exploring modern discourses on sexuality, identity and the unconscious within traditional narrative frameworks, such

as the *Bildungsroman*.[157] However, the point of this study is to investigate how the classic form of the *Novelle* can itself be modified through its combination with modern subject matter. Accordingly, this study will now turn to Jellinek's *Der Bauernrichter* to assess whether it parodies, subverts or repeats prescriptive criteria associated with the 'ideal' *Novelle* and what effect this has on its status as a *Novelle* and the (dis)continuation of the genre in the 1920s. How and why the socio-cultural and historical factors outlined above are registered and conveyed in this Austrian *Novelle* of the 1920s will also be investigated. This contextual approach will complement the theoretical dimension and widen the scope of the understanding that can be gained from the study of a form of literary production that is steeped in a tradition of theory but is also the product of unique historical circumstances.

[157] Robertson, 'Gender anxiety', p. 46.

Chapter II

Masculine affirmation: ownership mentality in Oskar Jellinek's *Der Bauernrichter* (1925)

Oskar Jellinek's *Der Bauernrichter* is formally and thematically the most backward-looking of the texts selected for close reading. Thematically, it is the only text with a rural, peasant setting that, what is more, harks back to the pre-war Empire. The treatment of traditional *Novelle* subject matter and setting within the strict form of *Der Bauernrichter* makes this an Austrian *Novelle* in conservative terms, despite being a literary product of the 1920s. Nonetheless, as will be shown, Jellinek's treatment of form and traditional rural themes intersects with the psychological aspects of the *Novelle* in such a way as to point to developments in the genre from the nineteenth to the twentieth century, whilst simultaneously challenging the gender issue of ownership mentality that has resonance far beyond Austria of the 1920s.

In order to understand the thematic concerns of *Der Bauernrichter*, this study will begin with an investigation of the text's relationship to contemporary literary, political and cultural discourse. As Jellinek remained on the fringes of the contemporary Viennese artistic and literary movements, his works were not well-known, even in his own day.[1] Indeed, Jellinek recalls: 'An keine Zeitströmung angeschlossen, hat mich auch das Relative der Großstadtzivilisation nie gelockt. Am liebsten treibe ich mich an ihren Rändern umher'.[2] This contextual approach to Jellinek's work is followed by a survey of his own comments on the *Novelle* form in relation to *Der Bauernrichter* in order to assess the extent to which the text responds to conservative expectations of the 'ideal' *Novelle*. Through an investigation of narrative technique and the theme of ownership mentality in the peasant milieu, which Jellinek extends to include possession of land and women, it will be shown how individuals internalise customs and notions of owning and belonging with the tragic result that a man will murder his wife as a means to affirm his masculinity. The symbol of the peasant knife, which

[1] In 1925 Jellinek received brief recognition as a writer when *Der Bauernrichter* first appeared in *Velhagen & Klasings Monatsheften* and he won first prize in their literary competition. It was published in book form by the Leipzig-based publishers Koehler & Amelang in September 1925.
[2] Cited in Jürgen Serke, *Böhmische Dörfer. Wanderungen durch eine verlassene literarische Landschaft* (Vienna and Hamburg: Zsolnay, 1987), p. 429.

becomes the murder weapon, is crucial for understanding the relationship between form and theme. Formally, Jellinek's text rewards an approach akin to that used by Freud in his readings of nineteenth-century *Novellen*. That is to say, analysing the moments of narrative repetition in a traditionally structured text can elicit hidden meaning about the theme. However, this study reveals that, despite its adherence to generic conventions, Jellinek's text creates a genre disturbance as a result of its modern treatment of the processes of masculine affirmation alongside its concern with the problematic nature of truth on both a formal and thematic level.[3]

Nowadays Jellinek is largely forgotten, and is indeed one of the Austrian authors of the inter-war period featured in Hans Heinz Hahnl's *Vergessene Literaten* (1984).[4] For this reason, Jellinek's works are not particularly well-known to German-speaking literary commentators and are, therefore, even less familiar to English ones.[5] Of the few studies on Jellinek's works, Alma Nowotny's thesis is the most interesting in terms of form as it analyses the development of dramatic tension between the three main characters in *Der Bauernrichter*. Nowotny highlights the importance of the peasant knife as a unifying motif and explores its meaning in the relationship between the judge, Hans Weynar, and his rival, Quirin Michalek. However, she does not recognise the potential of this normative generic feature for understanding the problems of masculine affirmation that is the focus of this investigation.

It is precisely because Jellinek is the least acknowledged of the writers chosen for close reading, the least connected to literary groupings and the least established as a

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[3] It is perhaps as a result of being a judge by profession that Jellinek's works are concerned with issues of truth. He studied law at the University of Vienna from 1904 until 1909 and continued to live there, serving as a judge before and after active service as an artillery officer on the Italian front during the First World War. Jellinek left his legal career on 31 October 1919 in order to live and work as a writer. He drew heavily on his experience as a judge, as the subject matter of his *Novellen* reveals: murder, violence, courts of law, justice and injustice, guilt and innocence, producing works that were in that respect modish. See Horst Jarka, 'Die Gerichtsthematik bei Oskar Jellinek 1886-1949', *Seminar*, 7/iii (1971), 216-35 (pp. 219-20).

[4] Hans Heinz Hahnl, *Vergessene Literaten. Fünfzig österreichische Lebensschicksale* (Vienna: Österreichischer Bundesverlag, 1984), pp. 151-54.

[5] As a result there is a significant lack of in-depth analyses of Jellinek's prose work in German and none, in fact, in English. Jellinek's life and work are the subject of Margarete Stornigg's thesis, 'Oskar Jellinek. Leben und Werk eines österreichischen Dichters (Diss.: University of Vienna, 1954), and a comprehensive monograph by Karel Krejčí, *Oskar Jellinek. Leben und Werk. 22.1.1886-12.10.1949* (Brno: Universita J.E. Purkyne, 1967); Gudrun Maria Weigl focuses upon the figure of Weynar in her discussion of *Der Bauernrichter* in 'Ein Richter als Dichter: Recht und Gerechtigkeit im Werk Oskar Jellineks' (Magisterarbeit: University of Vienna, 1993). Alma Notwotny, 'Die Novellen Oskar Jellineks. Untersuchungen zur Struktur' (Diss.: University of Vienna, 1971).

novellist when he wrote the text in question, that this project begins with an investigation of his *Der Bauernrichter*. Moreover, growing up amongst the German bourgeoisie of the city of Brünn (Brno), whose cultural outlook was directed towards Vienna, Jellinek was an outsider both linguistically and by dint of being Jewish. That is to say, he belongs to a group of Jewish writers who were 'aufgewachsen mit deutscher Kultur, Hüter deutscher Sprache im überwiegend fremdsprachigen Land', and who 'lebten [...] weitgehend isoliert von den Tschechen und zunehmend isoliert von den Deutschen, unter denen sich Nationalismus und Rassismus ausbreiteten'.[6] Jellinek's status as a writer of *Novellen*, therefore, is marginal in many respects.

This study will now turn to an investigation of the literary and geo-political context in which *Der Bauernrichter* was written in order to explore the particular ways in which the text inflects rural themes of a kind that are the traditional subject matter of the *Novelle* and simultaneously reflects contemporary cultural discourse on matters of country life. Not only will this approach indicate the position of Jellinek's text in relation to, for example, *Heimatkunst*, the conflicting categories of community and society, and socio-political notions of owning and belonging, but these interpretative frameworks open up the discussion on ownership mentality in the peasant community that is central to understanding the depiction of perceptions of the male self in the *Novelle*.

(i) Fictions and Facts of Rural Life

Rural life had been an established theme in imaginative literature produced in the German-speaking countries since at least the 1840s, as is exemplified by Annette von Droste-Hülshoff's *Die Judenbuche* (1842). Interest in rural themes was revived in the early twentieth century by the *Heimatkunst* movement, which was in part a logical extension of Naturalism's focus on the life of the urban working class and in part an ideologically motivated movement, with some exponents yoking this literature to a *völkisch* and later Nazi ideology of *Blut und Boden*. In occasional articles from the 1930s about Jellinek's *Novellen*, a connection is made between the individual and the

[6] Lothar Sträter, 'Ein fast vergessener Novellist', *Wiener Zeitung*, 22 January 1986. This article was found in the Wienbibliothek im Rathaus; material located in this library will henceforth be referred to as WBR.

land that exemplifies the ease with which Jellinek's brand of *Heimatkunst* could be assimilated to an ideology of *Blut und Boden*. For example, an article in the popular Social Democrat paper *Das Kleine Blatt* describes Jellinek's characters as 'Stücke der Landschaft, durchpulst von den Kräften des Bodens', whilst *Der Salon* suggests that as a typical peasant, the main female protagonist, Wlasta, represents 'der Stolz des Dorfes und der Rasse'.[7] Indeed, for many exponents of *Heimatkunst* the turning away from city life that characterised this literary movement was a conscious decision underpinned by political considerations, such as the search for an intact pre-modern world.

Although *Heimatkunst* is open to political instrumentalisation, its characteristic preoccupations, such as the concentration on features of rural life, are not inherently malign, as E.K. Bennett reveals. It is upon the basis of *Heimatkunst* as a legitimate literary movement that Bennett discusses its role in enlarging and modifying the thematic emphasis of the *Novelle* genre. Although he gives what might now seem a rather sanitised account, the themes that Bennett isolates can be profitably drawn on to survey *Der Bauernrichter*:

> The subject matter of the story of country life can be grouped round three or four main themes of interest: the farmhouse ('der Hof'), and all the problems connected with it; the whole village community; the contrast between village and town life; some exceptional passion or vice in an individual peasant. [...] It opens up the whole world of the Bauerntum, a self-contained world characterised by its own laws, customs and traditions reaching back into the Middle Ages and having still abated nothing of their rigidity at the time in which it becomes the object of literary exploitation.[8]

The problems connected to the farmhouse frequently revolve around the matter of inheritance: as the generational conflict arising from the father not wanting to hand over the running of the farm to his children. This is also a common theme for Austrian dramatists in the late nineteenth and early twentieth centuries; for example, Franz

[7] Leopold Liegler, 'Von alten und neuen Büchern. "Das ganze Dorf war in Aufruhr." Ein Novellenbuch', *Das Kleine Blatt*, 8 October 1930 (WBR). Anon., 'Paul Zsolnay-Verlag, Berlin-Leipzig-Wien.', *Der Salon* (Wien), 37/ix (1930), p. 13. This article was consulted in the Österreichische Nationalbibliothek which henceforth will be referred to as ÖNB.
[8] Bennett/Waidson, pp. 118-19.

Kranewitter deals with the sinister and tragic aspects of the 'Hofübergabe' in his play *Um Haus und Hof* (1899) whilst in Karl Schönherr's comedy *Erde* (1907) the septuagenarian protagonist, Grutz, refuses to hand his farm over to his middle-aged son Hannes, who is far less robust. The issue of inheritance is at the root of the conflict between the young, indolent yet amiable Quirin and his uncle Sima in *Der Bauernrichter* and makes Quirin the prime suspect when Sima is found with his throat cut at the beginning of the *Novelle*.

The second of Bennett's key themes to feature prominently in *Der Bauernrichter* is that of an 'exceptional passion or vice', which manifests itself in the peasant judge Weynar who murders his wife for her infidelity. Since this barbaric act abides by the customs of hegemonic masculinity in the peasant world depicted in the *Novelle*, Jellinek blocks any unreserved idealisation of this world. In focusing on issues of crime and punishment raised by brutal murders committed in a self-contained peasant community, *Der Bauernrichter* bears a striking resemblance to Droste-Hülshoff's *Die Judenbuche*. Both works are structured as 'whodunnits' and, in refusing to resolve all the issues they raise, point to the ambiguity of moral judgements and the impossibility of reaching absolute truth. However, although the narrator explicitly asks the reader not to judge in *Die Judenbuche*, the narrative voice is, on the whole, restricted to an external perspective on the psychological motivations of the characters. In contrast to this, the narrative techniques employed in Jellinek's text facilitate an in-depth understanding of how and why the peasant mentality can result in violent crime. As will be shown, *Der Bauernrichter* is overtly sentimental in places, in a way that typifies the characteristics of *Heimatkunst*, but this is combined with a critical awareness of the more sinister aspects of rural life.

A third theme to which Bennett refers, the portrayal of the 'whole village community' in the *Novelle* of country life, is developed in Jellinek's text into a notion of *Gemeinde*, which can be described as a collective identity that acts as a whole in contrast to the modern individualism represented by the Judge (p. 81).[9] Jellinek's inflection of this opposition bears a strong resemblance to Ferdinand Tönnies' theoretical distinction between *Gemeinschaft* (community) and *Gesellschaft* (society),

[9] Plain page references in brackets refer to Oskar Jellinek, *Der Bauernrichter*, in *Das ganze Dorf war in Aufruhr. Novellen* (Berlin, Vienna and Leipzig: Zsolnay, 1930).

developed in the 1880s in response to modern developments in social organisation.[10] For Tönnies, the will of individuals who live in society is clear, abstracting, calculating self-consciousness; 'it is a will in which reason has become detached, separated from feeling and in which accordingly the self is a divided self'.[11] Those who live in a community, however, have an organic will that experiences no such separation and, consequently, they have an integrated self.[12] In the figure of the judge, Jellinek investigates the construction of male selfhood and the psychological effects on perceptions of the self in an individual caught between the conflicting forces of community and society.

Closely related to this conflict, in terms of belonging to or being excluded from a group, is Bennett's last major theme: the 'contrast between village and town life'. Jellinek portrays this most explicitly in the figure of Weynar, the peasant judge.[13] Indeed, the title *Der Bauernrichter* might be perceived to be a contradiction in terms: 'Bauer' denotes a physical, pre-modern mode of living that involves a fundamental relationship with the land and seasons, whereas the career of 'Richter' is characterised by intellectualism, careful deliberation and self-possession. The differences between village and town life are also represented in contrasts between characters; for example, the peasant Quirin can barely read, whereas Weynar's way of life is defined by his book-learning (pp. 61, 25). There is also a linguistic division between village and townsfolk, as it is explained how 'die Hetschepetsch' is another word for what the townsfolk call 'die Hagebutte' (p. 49).

Not only is Jellinek's *Der Bauernrichter* in debate with Tönnies' contemporary sociological terminology but it also appears to fictionalise social discourse that makes a value judgment between organic and inorganic ways of living; this is exemplified in Paul Ernst's essay entitled 'Was nun?' (1927). In Ernst's schematisation, the villagers can be described as living organically, whilst the judge's life is inorganic, or bourgeois. Whilst the peasants work together, outside, and are at one with nature,

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[10] Ferdinand Tönnies, *Gemeinschaft und Gesellschaft. Grundbegriffe der reinen Soziologie* (Leipzig: Fues, 1887). As the first president of the *Deutsche Gesellschaft für Soziologie*, which he co-founded in 1909, Tönnies played a prominent role in the German sociology of the 1920s.
[11] William Stafford, 'Ferdinand Tönnies on Gender, Women and the Family', *History of Political Thought*, 16/iii (1995), 391-415 (p. 393).
[12] Ibid..
[13] Serke, p. 428.

Weynar's occupation forces him to work alone, inside and separated from the others. In the peasant world, men and women work side by side in the fields, although the work load and status of farming work done by women was not regarded as equal to the men's, and women also carried the whole burden of the household. Nonetheless, this distinguishes the pre-modern from the bourgeois way of life where the latter determines that a woman's place is in the home, doing work valued less highly than that done by a man in the public sphere. Working on the land is depicted by the narrator and the characters as idyllic. For example, the farmers work 'auf der fetten Erde', 'auf den saftigen mährischen Äckern' and 'in den goldenen Feldern', which are also called 'die gesegneten Felder', and images of nature are repeatedly used to describe the behaviour of the peasants (pp. 27, 73, 17, 23, 15). This is the harmonious power of the organic life that confronts the judge. In contrast, the inorganic mode of life results in ill-health as the judge lives with a constant bitterness and longing to have what he sees as the 'Kraft und Selbstverständlichkeit des bäuerlichen Lebens'; his inorganic way of life makes his features pale and tense (p. 23). Ernst writes that

> Der unorganische Zustand kennzeichnet sich naturgemäß durch innere Unruhe und Unsicherheit des Menschen: man kann sich eben nicht mehr auf die Triebe verlassen, sondern muß anderes an ihre Stelle setzen, das denn nicht so sicher wirkt, auch notwendig bei den beständigen Änderungen der Gesellschaft der Kritik unterworfen ist (Pflicht, Gewissen, Ehre, u.s.f.). Er kennzeichnet sich dadurch, daß ein immer größerer Kreis von Menschen individuell wirkt. Die Individualität, wenn sie nicht lebenszerstörend wirken soll, hat zur Voraussetzung Kraft und Ausbildung von Willen und Verstand. Nun werden auch Menschen individuell, welche niemals imstande sind, die Last der Individualität zu tragen, und so beginnen denn die Erscheinungen, welche die Moralisten als sittliche Entartung bezeichenen.
>
> Andererseits ensteht nun als treibende Macht die Sehnsucht, nämlich der Wunsch eines organischen Zustandes, wie der aus den Anlagen und Kräften des wünschenden Menschen heraus gebildet wird.[14]

Ernst draws attention to the moral dilemmas and emotional difficulties of modern individualism that are part and parcel of living in a modern society as opposed to belonging to a pre-modern community. This polarity can be perceived in the

[14] Ernst, 'Was nun?', *Die Horen*, 3 (1927), 97-108 (p. 101).

characters of *Der Bauernrichter*, thereby showing the extent to which this narrative conforms to the conservative expectations of *Heimatkunst*. The negative aspects of the inorganic life are manifested in Weynar, whose life is determined by the expectations of his profession. For example, he travels to the city to hear the news that he is on the verge of 'Ratstitel und Beförderung' but is anxious to prevent, 'daß man ihn bei dieser Gelegenheit an einen anderen Ort versetze' (p. 27). Since none of the peasants mentions his impending promotion, it can be assumed that Weynar keeps it a secret, as their knowledge of such an advancement would alienate him further from the organic world to which he wants to belong. Weynar's longing for the intimate bond with the land merely highlights the dangers this concept holds for the individual since inclusion necessitates exclusion: 'Heimat as the desirable security, warmth, and inclusion (Inside) does not always hold true, for Heimat as the excluder of others and a kind of fortress which admits no one, works in an inverted way as well – it stops people from leaving (going Outside)'.[15] In this respect, both geographically and in terms of mentality, Ernst's claim holds true: 'Der Bauer also, solange er überhaupt lebt, ist Bauer.'[16] However, Weynar, who would so have liked to be a peasant farmer, only finds acceptance when he murders his wife, which simultaneously results in his physical removal from the community.

The relationship between the fiction created by Jellinek and the facts of rural life in Austria at the time is a complex one, rendered all the more so by the geo-political changes of 1918 and by Jellinek's own position *vis-à-vis* the Moravian peasant milieu. Indeed, as a German-speaking novellist from Moravia, Jellinek was never part of the Moravian peasant world he depicts, even though he writes in a letter to Theo Feldmann on 5 May 1943: 'Ich habe das Tschechentum immer aus dem Gesichtspunkte Gesamtösterreichs betrachtet, was dem in Mähren geborenen Österreicher besonders naheliegt.'[17] Jellinek's situation can be compared with that of the Tyrolean dramatist Karl Schönherr, who likewise came to Vienna as a student (of

[15] Elizabeth Boa and Rachel Palfreyman, *Heimat – A German Dream. Regional Loyalties and German Identity in German Culture 1890-1900* (Oxford: Oxford University Press, 2000), p. 28.
[16] Ernst, 'Was nun?', p. 99.
[17] Letter from Oskar Jellinek to Theo Feldmann, New York, 5 May 1943, in Jellinek's *Nachlass*, in the Deutsches Literaturarchiv, Marbach a. N., catalogue number 60.417. Jellinek was born to a wealthy Jewish family in Brünn, Moravia (now Brno, Czech Republic) on 22 January 1886 and was brought up as a Roman Catholic.

medicine) and made his home in the capital.[18] However, Jellinek appears largely to have escaped the sort of accusations levelled at Schönherr by conservative, right-wing critics such as Max Pirker, who argued that his characters were 'Talmifiguren' and his depictions of Tyrolean peasant life less than completely authentic.[19] This is despite Jellinek's muddled mix of Czech and German which, a contemporary commentator regrets, inhibits his enjoyment of *Der Bauernrichter*.[20] In this respect, Jellinek does not succeed in accurately representing the milieu of the Moravian peasants in which the text is set; in fact, what was meant to convey authenticity ends up doing the opposite. Thus, it is important to explore the relationship between the fictions and facts of rural life at this point because they have considerable bearing on judgments regarding the modernity or otherwise of Jellinek's text and its status as an Austrian *Novelle*.

For the reasons outlined in the Introduction, at the time when Jellinek wrote *Der Bauernrichter* there were widespread concerns about the dissolution of farming life that made the subject matter particularly poignant:

> Wir alle wissen, daß unsere Zeit sich anschickt als letztes Bollwerk auch die so fest erscheinende bäuerliche Lebenswelt zu berennen und ihrem Umformungsprozeß zu unterwerfen. Das gibt dem Bauernroman für unser Gefühl einen doppelten Reiz, den des Dichterischen und Dokumentarischen zugleich, dieses insofern wie er Zuständliches festhält, das in nicht sehr ferner Zeit als Zuständliches gar nicht mehr oder doch nicht in seinen bisherigen Formen vorhanden sein wird. Darum hat der Bauernroman von heute für uns sogar da eine tragische Note, wo sein Stoffliches als von der Zeitenwende noch gänzlich unangetastet auftritt.[21]

The land reforms proposed by the Social Democrats generated fear about the possible nationalisation of peasant property and were seen as posing a threat to the traditional

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[18] Jellinek was very sympathetic to Schönherr's work, arguing in a congratulatory article for Schönherr's sixtieth birthday that he was not a 'Bauerndichter' but a 'Menschheitsdichter', dealing with universal human destinies and dilemmas. Jellinek, 'Geburtstagsgruss an Karl Schönherr', *Neue Freie Presse*, 24 February 1927 (WBR).
[19] Max Pirker, *Die Salzburger Festspiele* (Zurich, Leipzig and Vienna: Amalthea-Verlag, 1921), p. 43.
[20] See Rudolf Jeremias Kreutz, 'Oskar Jellinek "Der Bauernrichter"', *Neue Freie Presse*, 7 March 1926 (WBR).
[21] Anon., 'Bauernromane', *Deutsche Rundschau*, 57 (1931), 242-43 (242).

country way of life orientated around a pre-modern notion of 'Besitz'.[22] However, the fears were ungrounded; they were the basis of a somewhat hysterical demonisation of the Social Democrats whose gradualist approach many on the political right did not distinguish adequately from that of the more radical Communists. For example, Otto Bauer emphasises in *Der Weg zum Sozialismus* that he only wishes to expropriate those large landowners who do not work the land themselves, in order then to rent out the land as small farms to those who currently have no land to work or are otherwise unemployed: 'Der Sozialismus will das Ausbeutungseigentum überwinden, nicht das Arbeitseigentum. Der Grund und Boden des Adels, der Kirche und der Kapitalisten soll vergesellschaftet werden: der Grund und Boden des Bauern soll sein Privateigentum bleiben.'[23] The peasant notion of 'Besitz' is, therefore, not motivated by capitalistic gain, whereas that of the big landowners is. The notion of land ownership became a source of larger-scale social and political tension in the revolutionary upheavals of 1918/19 as depicted in Hofmannsthal's *Das Salzburger große Welttheater* (1922) and Max Mell's *Das Apostelspiel* (1923), where the Communist characters are demonised as opposing all forms of land ownership.

Excluded from the peasant community and physically puny, Weynar cannot work the land, despite his attachment to his peasant origins. Jellinek's text therefore partakes of the thematic representation of what Ernst Waldinger calls 'Besitzgier'.[24] Betraying a somewhat ominous ideological bias, Waldinger explains in 1940 that, traditionally, *Heimatkunst* depicts how the peasant farmer 'verbindet mit seiner Erde ein triebhaftes Besitzverhältnis, das durch Jahrhunderte zum Instinkte wurde'.[25] Jellinek's take on the motif of ownership is distinctive because he extends it to incorporate relations between the sexes in a way that also makes it a challenge to traditional gender roles. For example, Weynar's possessiveness, his desire to own land and women, means his

[22] Miller, 'Agrarian Politics in Interwar Austria': the suggested land reforms involved the 'splitting up of the few remaining large estates, creation of a state-run import/export monopoly for grain and flour products, tax reform and support for the growing cooperative movement, as well as other progressive measures'.
[23] Otto Bauer, *Der Weg zum Sozialismus* (Vienna: Verlag der Wiener Buchhandlung Ignaz Brand & Co, 1919), p. 18.
[24] Ernst Waldinger, 'Vom der Heimatkunst zur Blut- und Bodendichtung', *German Quarterly*, 13/ii (1940), 83-87 (pp. 84).
[25] Ibid., p. 85. The concepts of the organic and inorganic are also used by Waldinger to characterise *Heimatkunst*: 'Nirgendwo ist die Missionstendenz, die Forderung nach Rückkehr zur Natur, zum organischen Landleben, nach Abwendung vom gekünstelten unorganischen städtischen Dasein besser erkennbar; nirgendwo tritt sie bedeutungschwerer, anspruchsvoller auf' (p. 83).

manhood does not have the same status as a peasant who works the land he owns. In the loveless and resentful marriage with Wlasta, Weynar uses tyrannical means to affirm his masculinity and his power in the village through his ownership of a peasant woman. Moreover, Jellinek intimately associates the widespread crisis in the rural way of life in an unspecified Moravian pre-war milieu with a crisis of masculinity that has an enduring resonance. Thus, although *Der Bauernrichter* is set before the First World War, the relevance of such themes for the 1920s and '30s suggests a mapping of post-war disturbance onto a pre-war milieu that is comparable to Schnitzler's *Traumnovelle*. The critical treatment of aspects of the peasant mentality that result in violence and exclusion demonstrates that, in his representation of rural life, Jellinek is not deluded by idealistic notions, such as Ernst's and Waldinger's description of modern man's longing for an 'organic' state, despite the obvious affection he has for the country way of life. Thus, written in 1925, Jellinek's *Novelle* problematises conservative notions of *Heimatkunst* and contemporary debates about rural life, yet captures this traditional rural world just as, in reality, it was dissolving, within a literary genre whose traditional form was also questioned for its validity in a modern, post-war society.

(ii) 'Ein Blitz fährt in den Stamm: Novelle.'

From his letters, diaries and radio interviews, it is clear that Jellinek had a critical awareness of the traditions within which he wrote and was at pains to write what might be called 'classic' *Novellen*. In the light of his comments on generic issues, this section will investigate the extent to which *Der Bauernrichter* adheres to conservative expectations of the structural and stylistic features of the 'ideal' *Novelle* which, along with the thematic investigation of ownership mentality that follows, will contribute to an understanding of the interplay of form and theme in *Der Bauernrichter*.

Jellinek creates a symmetrical framework in *Der Bauernrichter* to contain the main action of the narrative. As is characteristic of his *Novellen*, there is no introduction to the text – the reader joins the narrative *in mediis rebus*. Jellinek writes of this technique: 'meine Menschen treten geradewegs, ohne anzuklopfen, in das Zimmer des Lesers, und knapp unter seinen Augen vollzieht sich ihr aus Wesenstiefen

aufsteigendes, unerbittliches Geschick'.[26] Indeed, the emblematic opening line of *Der Bauernrichter* is 'Das ganze Dorf war in Aufruhr' (p. 9), immediately suggesting that an extraordinary event has occurred, in the setting of a village with which the reader is assumed to be familiar.

Jellinek addresses the tension between the ordinary and extraordinary in the *Novelle* in a diary entry of 30 May 1937:

> Allen meinen Novellen ist eigentümlich, daß ein Individualfall in typischem Gelände sich abspielt. Was in der *Mutter der Neun*, im *Valnocha*, im *Bauernrichter* usw. sich begibt, sind Sonderfälle, aber es ist das typische Muttertum, der typische, zur Schwäche verdammte arme Teufel, wenn auch mit bestimmten, hier wirkend werdenden Einzelzügen, und vor allem das typische Militärmilieu, das typische Bauernmilieu mit seinen typischen Eigenschaften (z.B. der Land- und Erntegier in der *Hanka* usw.), das durch diese Einzelfälle belichtet wird. [...] Es gibt Novellen, die nicht nur einen Sonderfall behandeln, sondern auch in einem Sondermilieu spielen. Ich habe vom Recht und der Pflicht des Sonderfalles Gebrauch gemacht, ihn aber stets in den Strom des Allgemein-Menschlichen mündend gestaltet.[27]

Jellinek suggests that by portraying typical scenes in his *Novellen*, the atypical is actually highlighted, which corresponds to the interpretative tension encapsulated in Goethe's notion of 'eine sich ereignete unerhörte Begebenheit', where the event occurs on the margins of the ordinary, so that understanding it creates a tension in the normal modes of interpretation.

Whereas Musil's *Novellen* often challenge the reader by introducing the possibility of spiritual or mythical interpretation, Jellinek's *Der Bauernrichter* remains grounded in the reality of a way of life in which superstition and the supernatural appear to play no part, even though religious or folk superstition are very often incorporated into portraits of the peasant world, sometimes giving a mystical dimension to the notion of *Blut und Boden*. However, there is a curious similarity between Musil's and Jellinek's ideas on the experience of writing *Novellen*. Jellinek writes:

[26] Cited in Krejčí, *Oskar Jellinek*, p. 74.
[27] Ibid., p. 75.

> Windhauchbewegtes Blatt am ruhenden Zweig: Lyrik. Wachstum des Baumes von der Wurzel zum verbreiterten Wipfel: Roman. Kampf des Baumes mit dem Sturm, der tosend in seine Krone greift: Drama. Ein Blitz fährt in den Stamm: Novelle.[28]

This corresponds to Musil's idea of 'das Erlebnis der Novelle', which involves an 'Erschütterung'.[29] Whereas Musil's process of conceiving and writing a *Novelle* does not support his theory, Jellinek's letter to Krejčí claims that his mode of *Novelle* production is consistent with his aphorism:

> Ich bin nicht auf dem Wege irgendwelcher Lektüre zu meinen Gestalten gelangt – diese ganze mährische Welt brach vielmehr [...] zum erstenmal in einem bestimmten Augenblick, mir selbst ganz überraschend, mit dramatischer Wucht aus mir hervor, als ich einem Novellenstoff für das Preisgericht nachsann. Da standen plötzlich, jäh aufgeschossen, die mährischen Äcker meiner Jugend vor mir. Ich weiß noch den Punkt auf der Wiener Ringstraße, wo mir das geschah.[30]

Significantly, the epiphany took place in the centre of Vienna and not in the Moravian countryside, which emphasises Jellinek's distance from the peasant world he evokes in his works. Not only do the inspiration and material for his *Novelle* occur to him as a dramatic revelation, but he also claims that it bursts forth spontaneously from him, which corresponds to Musil's idea of the *Novelle* as 'etwas, das über ihn [the writer] hereinbricht'.[31] Ernst Lissauer claims to recognise this compulsion in Jellinek's works in 1933: 'Oskar Jellinek ist ein Novellist im eigentlichen Sinne: er erzählt "neue", unerhörte Geschichten. Er drängt vorwärts, es drängt ihn'.[32] This notion of being compelled to write also has an extraordinarily close affinity with Lukács's theory of the *Novelle*, which states that 'die schreiende Willkür des beglückenden und vernichtenden, aber immer grundlos darniederfahrenden Zufalls kann nur durch sein klares, kommentarloses, rein gegenständliches Erfassen balanciert werden. [...]

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[28] Cited in Franz Karl Ginzkey, 'Oskar Jellinek. Der Mann und das Werk', in *Gesammelte Novellen* (Vienna and Hamburg: Zsolnay, 1950), pp. 7-25 (pp. 13-14); it is unclear what the original source of this quotation is.
[29] Musil, 'Die Novelle als Problem', p. 1465.
[30] Letter from Jellinek to Krejčí on 5 December 1937, cited in Krejčí, *Oskar Jellinek*, p. 75.
[31] Musil, 'Die Novelle als Problem', p. 1465.
[32] Ernst Lissauer, 'Literaturblatt. Ein führender österreichischer Novellist', *Neue Freie Presse*, 5 March 1933 (WBR).

Zwischen Novelle und den lyrisch-epischen Formen ist ein Sprung.'[33] On a structural level, the nature of the 'Zufall' can be compared to Jellinek's 'Blitz' – both must be given order and objectivity by dint of artistic control. This is consistent with Tieck's idea about the 'Wendepunkt' that places 'einen großen oder kleinern Vorfall in's hellste Licht' and, more precisely, with Friedrich Theodor Vischer's 1857 statement that 'Die Novelle verhält sich zum Romane wie ein Strahl zu einer Lichtmasse'.[34] These clear correspondences between prescriptive notions of the structure of the 'ideal' *Novelle* and Jellinek's own ideas on the genre highlight his conservative literary tendencies.

In Jellinek's terms, the framework of the murder of Sima can be described as a 'Grundding', which emphasises its importance for the development of events: 'Ich habe niemals Neben-, sondern immer Grunddinge in den novellistischen Rahmen gestellt, und das Allgemein-Menschlich-Gültige war auf meinen dunklen Erzählerwegen mein Kompaß. Daher mag es kommen, daß diese Novellen auf viele ihrer Leser mit dem Gewicht von Dramen wirken. Sie stehen jedenfalls im Schnittpunkt von Drama und Erzählung.'[35] This diary entry, made on 30 May 1939, draws attention to the issue of the affinity between the *Novelle* and drama genres, which was commented on most famously by Theodor Storm in 1881:

> die heutige Novelle ist die Schwester des Dramas und die strengste Form der Prosadichtung. Gleich dem Drama behandelt sie die tiefsten Probleme des Menschenlebens; gleich diesem verlangt sie zu ihrer Vollendung einen im Mittelpunkt stehenden Konflikt, von welchem aus das Ganze sich organisiert, und demzufolge die geschlossenste Form und die Ausscheidung alles Unwesentlichen; sie duldet nicht nur, sie stellt auch die höchsten Forderungen der Kunst.[36]

Storm's main point is that the *Novelle*, like the drama, has a central conflict around which everything else is organised. Moreover, although the qualities that Storm

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[33] Lukács, p. 47.
[34] Tieck, 'Vorbericht', p. 75; Friedrich Theodor Vischer, 'Aesthetik oder Wissenschaft des Schönen', in Kunz (ed.), *Novelle*, pp. 63-65 (p. 63).
[35] Cited in Krejčí, *Oskar Jellinek*, pp. 75-76.
[36] Theodor Storm, 'Eine zurückgezogene Vorrede aus dem Jahre 1881', in Kunz (ed.), *Novelle*, p. 72 (p. 72).

attributes to the drama and the *Novelle* are by no means exclusive to these two genres, Jellinek's text appears to exemplify Storm's claim about the relationship between them, since he exploits dramatic elements in his *Novellen* that amplify the tension of the narrative: 'Das rührt u.a. daher, daß sich ihr Autor über die Gestaltungsprinzipien der Novelle und des Dramas völlig im klaren ist.'[37] Another reason for the dramatic content and effect of *Der Bauernrichter* might be that Jellinek had only written dramas up until this point: 'J. selbst führt seine Zuwendung zur Novelle als einer episch-dramatischen Form auf das Scheitern seiner dramatischen Pläne zurück.'[38] This might also be why Stornigg claims that 'Die am frühesten entstandene Novelle "Der Bauernrichter" weist die stärkste dramatische Form auf.'[39] Ironically, given Jellinek's many years of writing unsuccesful plays, Hugo Glaser suggests that *Der Bauernrichter* 'gäbe sicher ein prächtiges Theaterstück oder einen Operntext'.[40]

The intervals of dialogue in *Der Bauernrichter* have an intensely dramatic function and thus contribute to the brisk tempo of the narrative. For example, at the point where Wlasta comes to the court house to confront Weynar with the truth about her affair with Quirin the generous use of the punctuation of exclamation and questioning disbelief conveys the heightened psychological state of both characters and the immediacy of the moment (pp. 74-75). Their affected movements and gestures, like Wlasta holding up the Bible as her defence (without it really meaning anything in religious terms – she only has it with her because she had considered going to church to gauge public opinion) and vigorously lifting up her skirt to reveal the garter, create intense images that express her desperation and defiance. All this, combined with the acerbic dialogue, produces a powerfully dramatic scene. In just a few lines of dialogue the narrative escalates to a new pitch that culminates in tragedy. In a letter to Krejčí on 5 December 1937 Jellinek describes his works as 'Schicksalstragödien in Novellenform'.[41] Johannes Klein argues that the intensification created by dialogue is one of the two shared features of the *Novelle* and drama: 'Novelle und Drama haben

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[37] Krejčí, 'Der Novellist Oskar Jellinek', *Sbornik praci filosoficke fakulty Brnenske university*, 11 (1962), 162-74 (p. 171).
[38] Hellmuth Himmel, 'JELLINEK, *Oskar*', in Hermann Kunisch (ed.), *Handbuch der deutschen Gegenwartsliteratur*, 2nd edn, 3 vols (Munich: Nymphenburger Verlagshandlung, 1969), I, 344-45 (p. 344).
[39] Stornigg, p. 141.
[40] gl. (Hugo Glaser), 'Oskar Jellinek: "Der Bauernrichter"', *Neues Wiener Abendblatt*, 27 October 1925 (WBR).
[41] Krejčí, *Oskar Jellinek*, p. 75.

die Bedeutung der Handlung sowie deren Gipfelung (bzw. Zentrierung) und höchstens noch die Zuspitzung im Dialog gemeinsam. Man denke an die lebhaften Gespräche im "Kohlhaas"!'[42] Indeed, the similarity between the dramatic intensification in Kleist's *Novellen* and Jellinek's works has been observed by many commentators.[43]

The dramatic effect in *Der Bauernrichter* is augmented by the arrangement of the characters: those with fundamentally opposing traits are kept in close proximity, like Wlasta and Weynar, Quirin and Weynar, and the villagers and Weynar. The more polarised the characters, the closer Jellinek brings them together, thus the man who is described as 'lebensschwächlich' is married to the woman referred to as 'lebenstrotzend'.[44] Whereas Weynar is so constitutionally fragile that he has to have a milk dish because his 'schwächlicher Magen vertrug am Abend nichts anderes', Wlasta's appearance represents her disposition: 'Mit ihrem kräftigen Wuchs, der nicht ohne Höhe war, dem reichen Ährenkranz der Haare über der etwas niedrigen Stirne, der Stumpfnase über dem roten, etwas breiten Mund, der, stets halb geöffnet, gesunde Zähne zeigte, wirkte sie als der Typus der schönen slawischen Bäuerin' (p. 42). All the adjectives used to describe Wlasta echo those of Lene in Hauptmann's *Bahnwärter Thiel* (1887), emphasising her health, strength and vitality. In addition, the narrator's description of her hair underlines her affinity with the landscape in contrast to the judge's 'inorganic' existence. The narrator also accentuates the arrangement of these opposites by describing how 'Das ungleiche Paar setzte sich zu Tisch' which displays Jellinek's 'große Vorliebe für bildhafte Gleichnisse' (p. 42).[45]

The consensus amongst Jellinek's commentators about the tragic aspects of *Der Bauernrichter* contradicts Bernhard Bruch's theory that the drama alone is 'objektiv tragisch' and that the *Novelle* is 'allemal *spezifisch untragisch*' on the basis that the

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[42] Klein, *Geschichte der deutschen Novelle*, p. 29. See, for example, the conversation between Martin Luther and the title figure in *Michael Kohlhaas*, in *Sämtliche Werke*, 2 vols (Stuttgart: Parkland Verlag, 1975), I, 37. Kleist's comedy *Der zerbrochne Krug* (1806) also overlaps thematically with *Der Bauernrichter* in that the village judge, Adam, is implicated in the crime being investigated in his court room and the broken jug, submitted as evidence, is a structural symbol of many things – corruption, immorality, guilt – just as the peasant knife is a polyvalent symbol for Jellinek.

[43] Sträter writes, for example, that 'man denkt bei diesen Schicksalstragödien in Novellenform auch an Jellineks großes Vorbild: Kleist', in 'Ein fast vergessener Novellist'.

[44] Anon., 'Bauernromane', p. 243.

[45] Stornigg, p. 162.

latter involves a random external event rather than a situation that forces the protagonist to make a decision on a moral dilemma.[46] Bruch does admit that there are exceptions to this rule, as he writes that 'dramatisch verfärbte Novellen' exist.[47] Through the intense concentration of the action into twenty-four hours (as in an Aristotelian tragedy) and the 'auf dramatische Höhepunkte zusammengedrängte äusserste "Verdichtung" der Erzählform', *Der Bauernrichter* is just such an exception to the normative theoretical limitations that Bruch places upon the *Novelle*.[48] However, in the respects discussed above – the process of *Novelle* writing, interpretative tension, realism and the dramatic aspects of the genre – Jellinek's *Der Bauernrichter* adheres to the 'ideal' structure of the *Novelle* conceived by conservative commentators such as Tieck, Klein and Vischer. In addition, there can be no doubt as to the extreme condensation of the narrative in *Der Bauernrichter*, as contemporary commentators, like Blanche Kübeck, state: 'Straff und knapp, überflüssige Wortkunst meidend, in steiler Linie die Handlung zum Gipfel führend, von verhaltenen Tiefen zitternd, so hat Jellinek nach seinem preisgekrönten "Bauernrichter" nun "Die Mutter der Neun", wieder eine wahre Meister- und Musternovelle, geformt.'[49] Such concentration of the action in which almost every sentence has a significance for the conclusion of the text is a vital feature for *Novelle* theorists like Ernst, Lukács and even Musil, the last of whom claims, for example, that 'hier ist nur Konzentration fast mathematischer Strenge, engstes Gedankenmosaik'.[50] Thus far, therefore, in terms of structural specifications, *Der Bauernrichter* can be classed as an 'ideal' *Novelle*. What follows is a complementary investigation of the thematic concerns of the text in order to assess the historical disturbances, such as issues of embattled masculinity, that have shaped it. These two approaches will culminate in a discussion of the feature of the 'Falke', which appears to bridge the chasm between the concept of the 'ideal' *Novelle* based on traditional nineteenth-century examples of the form and modern developments in the genre.

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[46] Bernhard Bruch, 'Novelle und Tragödie: Zwei Kunstformen und Weltanschauungen. (Ein Problem aus der Geistesgeschichte des 19. und 20. Jahrhunderts)', in Kunz (ed.), *Novelle*, pp. 118-38 (p. 123).
[47] Ibid., p. 129.
[48] Stornigg, p. 162.
[49] Blanche Kübeck, 'Oskar Jellinek: "Die Mutter der Neun"', *Neue Freie Presse*, 6 February 1927 (WBR).
[50] Musil, 'Vorwort zu Novellen', *Gesammelte Werke*, VIII, 1313-14 (p. 1314).

(iii) Owning and belonging

Within the world of *Der Bauernrichter* action is motivated by the notions of owning and belonging. In fact, the term 'belonging' has a dual meaning that incorporates the sense of possession (of land, chattels and women) and the sense of the individual being integrated into the community. In *Die fröhliche Wissenschaft* Nietzsche controversially claims that women want and expect to be owned: 'Das Weib will genommen, angenommen werden als Besitz, will aufgehn in den Begriff "Besitz", "besessen"'.[51] The French feminist Luce Irigaray agrees that women are, traditionally, regarded and treated as commodities, but argues that this is a result of man's need to affirm his sexual identity through control and domination of the feminine rather than the woman's desire to become an object of exchange. Indeed, denied the right to work and earn her own money, a woman's only guarantee against desitution is to be exchanged between father and husband as a possession. Irigaray makes a connection, which can be interestingly applied to *Der Bauernrichter*, between ownership of land and possession of women in a patriarchal society:

> For woman is traditionally a use-value for man, an exchange value among men; in other words, a commodity. As such, she remains the guardian of material substance, whose price will be established, in terms of the standard of their work and of their need/desire, by "subjects": workers, merchants, consumers. Women are marked phallically by their fathers, husbands, procurers. And this branding determines their value in sexual commerce. Woman is never anything but the locus of a more or less competitive exchange between two men, including the competition for the possession of mother earth.[52]

Both forms of ownership serve to affirm masculinity. Although the text stops just short of suggesting that Wlasta is an exchangeable commodity (even though Weynar clearly thinks in these terms), she is, to all intents and purposes, sold out of extreme poverty by her father to the judge (pp. 42-43). Weynar deliberately attempts to bring country life into his house by marrying a girl from the village. Since he is unable to belong to the peasant world, he seeks to possess it in order to feel superior. Unfortunately, the relationship serves only to reinforce the differences between the

[51] Nietzsche, *Die fröhliche Wissenschaft*, in *Werke*, V/2, 12-335 (p. 293).
[52] Luce Irigaray, *This Sex Which Is Not One* (New York: Cornell University Press, 1985), pp. 31-32.

notary's son and the peasants and thereby fuels his incessant resentment (p. 42). Faced with destitution Wlasta marries the judge; indeed, her behaviour seems to be underpinned throughout by this fear. She has internalised the mode of thinking that regards women as commodities to be traded between men; for example, she 'gehörte schon als Mädchen zu den Vorsichtigen, die sich dorthin halten, wo fester Besitz ist' and only decides to attempt to rescue Quirin when she realises that if innocent of his uncle Sima's murder he will inherit his property (pp. 49, 71). However, in contrast to Nietzsche's comment about women wanting to be owned, Wlasta does not want to be a possession, despite accepting that her social status and financial security are dependent upon this arrangement. For his part, Weynar depends on his possession of a beautiful woman to confirm his 'wholeness' as man. Indeed, his relationship to Wlasta is set out in these terms: 'Denn sein reizbarer, stets nach Bestätigung seines Wertes ausspähender Sinn erblickte in solcher Anlehnung an die Welt, mit der er wetteiferte, eine Ablehnung seiner Person' (pp. 43-44). Weynar does whatever he can to confirm Wlasta as his, which suggests he is fretfully aware that total control and domination of her are impossible.

There are numerous references to Wlasta being imprisoned by her husband in the marriage and in the house, and being fenced in as if she were a plot of land: Weynar 'tat auch alles, um sein Eigentum einzuzäunen, es eben dadurch als solches zu beweisen' (p. 43). She is not allowed to work outside with the other peasants or own anything associated with that world (p. 53). In choosing to become Quirin's mistress and subsequently changing back into her peasant clothes she thus achieves a sense of liberation that the modern reader may find somewhat exaggerated (p. 72). As Wlasta sees it, this triumphant act of self-assertion is a reclaiming of her identity after being forced to live 'inorganically' by Weynar: 'Es war der Augenblick, abzuschütteln das unnatürliche Joch und zurückzukehren zu den Bedingungen ihrer Natur. Alle Angst war von ihr gewichen: sie fühlte Grund und Boden unter sich' (p. 71). However, Wlasta's mental inadequacies are mocked by the narrator as she jubilantly tries to put on her peasant clothes: 'Jetzt erst merkte sie, daß es viel klüger gewesen wäre, zuerst die Strümpfe anzuziehen, die roten Strümpfe, die sie nun, durch den steifen Rock ein wenig behindert, mit fanatischem Eifer über die festen Waden zog.' (p. 71) On the one hand, Jellinek's use of such phrases as 'Grund und Boden' suggests a profound and comforting connection between the individual and the land as it is imagined in

much conservative, right-wing literature of the 1920s and '30s. On the other hand, Wlasta's lack of logic and forethought, even in the simple task of dressing, are presented as a consequence of her unreflective impulsivity. It is in this respect that Wlasta typifies the peasant behaviour, and the narrator's stance implies a criticism of her largely uncritical acceptance of the mentality of ownership that perpetuates hegemonic masculinity. The limitation of perspective to Wlasta at the moment of liberation supports the assertion that the realities of her emancipation are illusory.

The information provided about how Weynar's and Wlasta's only child was stillborn, suggests that they are fundamentally incompatible even though earlier on in the same paragraph it is claimed that Wlasta 'hätte jeden Bauernhof geschmückt, jeden gefruchtet' (pp. 44, 43). Irigaray states that the main expectations of the wife by her husband in the patriarchal order are monogamy and that she should give birth to a boy to carry on the male line.[53] That Wlasta does not produce offspring and, furthermore, is incapable of monogamy makes her a bad woman in patriarchal law, whilst Weynar's inability to organise and monopolise his 'property' makes him a weak man. The antagonism between these characters can also be set out in Darwinist terms because 'if, as Darwinism already suggested, the essence of life was conflict, then it was appropriate that the most unyielding conflict should be waged between man and woman, with the intellectual man threatened by the unreasoning, instinct-driven female'.[54] Hence, Weynar is portrayed as a quick thinker, 'Blitzschnell wühlte er in seiner Erinnerung nach weiteren Indizien', whilst Wlasta conforms to the patriarchal stereotype of the dull-witted woman: 'Wieder rasten durch ihr Hirn alle erwogenen Möglichkeiten und verknoteten sich in einem toten Punkt' (pp. 55, 70).

Paradoxically, by endeavouring to control Wlasta, Weynar exemplifies what Robertson refers to in his essay on 'Modernism and the Self' as the 'embattled masculinity' that 'seeks to command nature'.[55] This particular inflection of the crisis of masculinity finds new resonance in a work written in the post-World-War-I period. Indeed, there are many contact points between Nietzsche's evocation of the 'embattled self' as explored by Robertson and Jellinek. For example, the 'embattled

[53] Irigaray, p. 83.
[54] Robertson, 'Modernism and the Self', p. 169.
[55] Ibid., p. 170.

self is solitary, not only lacking in relations with other people, but sometimes also in being dissociated from the shared values that make social life possible'.[56] In *Der Bauernrichter*, Weynar is cut off from village life because he imposes his own will and the uncompromising force of the law upon the peasants in his desperate need to feel superior; almost every male villager has encountered his harshness in court (p. 16). Robertson also states that, although

> the embattled self may transgress moral boundaries, it feels most comfortable within established institutional frameworks, which provide an alternative to self-examination. The embattled self identifies with a historical process, a nation or an organisation. [...] In identifying with an institution and a historical process, the self avoids interpreting its own life as a narrative. The history of the institution replaces the biography of the self.[57]

The possibility of moral uncertainty does not even occur to Weynar and he denies the link between understanding and consideration that is essential for a fair judge. In this way, he does not reflect on the intricacies of human nature and, paradoxically, hides from moral ambiguity in the legal institution (p. 16). When Weynar transgresses the moral boundaries of right and wrong himself and has Quirin charged despite the evidence he has of his innocence, he momentarily realises that: 'er war unterlegen. Fruchtlos all der Kampf seiner Gehirnwindungen gegen die Muskelstränge dieser dampfenden Tiere – er war besiegt' (p. 56). Further interpretation of his life along these lines might have led to a different approach to events. Faced with crisis, however, 'the embattled self remains stuck in a frozen heroic posture. It substitutes stoic endurance for change and growth'.[58] Thus, Weynar 'wollte [...] sich auf sein Amt stützen!' (p. 57). Weynar's posture is frozen in as much as he does not reflect on the reasons for or consequences of his behaviour and remains consumed by the idea of the supremacy of strength (physical or intellectual). However, he becomes more emotional and simultaneously draws strength from and abuses the power associated with his legal office in order to suppress his underlying sense of failure at not belonging.

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[56] Ibid., p. 171.
[57] Ibid., pp. 171-72.
[58] Ibid., p. 172.

Weynar's physical discomfort from wearing, despite the heat, the dark restrictive gown of his profession with a red peasant-style waistcoat and white neckcloth, reflects his embattled psyche (p. 15). Quirin's circumstances, however, expose a hierarchy that engenders tension within the community and reveals that there is not a simple binary opposition of belonging/not belonging at work in *Der Bauernrichter*. Quirin resents being a lowly farm labourer and aspires to have his own land to work. His resentment causes the other peasants to suspect that he murdered Sima, as he had been heard to say 'wenn der Alte nur endlich krepieren wollte, dann hätte er sein Feld, seine vier Kühe, sein sechs Schafe und seine Ziegen' (pp. 11-12). Yet, their accusation is motivated by 'Diese Eifersucht, dieser geheime Neid auf sein Temperament, seine Sorglosigkeit, seine sang- und trunkfrohe Laune und sein leichtes, nur allzuwenig gezügeltes Blut' (p. 10). Nonetheless, in much the same way that Quirin's laziness and laid-back attitude single him out from the other hard-working peasants to whom he nevertheless belongs, 'so stechen auch die Hetschepetschbüsche wie ein "unnützes" Element von der fruchtbaren, üppigen Erde ab, mit der sie aber doch eng verbunden sind'.[59]

Despite his persistent efforts to cross the elusive boundary from not belonging to belonging, ever since childhood Weynar has been conscious that he was regarded by the villagers as an outsider, a 'Fremdkörper' (p. 25). His weakness made him the object of ridicule for the peasant children who beat him up for no reason and called him 'Krüppel, Krispindel!' (p. 24). Later on, at the climax of the *Novelle*, Weynar imagines he hears these old insults being shouted from the crowd, which incites him to murder. One particular incident from childhood that involved Quirin has a direct bearing on Weynar's desire to condemn him: when Weynar passed out through overexertion whilst trying to lift a millstone, Quirin helped to lift the stone with ease, despite being younger (p. 24). The judge's entrenched fear of not being able to achieve mastery over Quirin is betrayed in a dream in which he wrestles and wins against the village boys but then has to fight Quirin; he thinks he is going to have victory until his opponent rolls a millstone onto his chest (p. 54). This is reminiscent of the Catholic legend of St Crispin and his brother who had millstones hung around their necks and were thrown into the Aisne River by the Romans for being Christians.

[59] Nowotny, pp. 24-25.

A further connection between Weynar and St Crispin is the use of the word 'Krispindel' as an insult. This is a Czech term for a weakling who is unable to cope with life; Latin in origin, it is usually related to St Crispin.[60] Similar to Crispin and his brother, who did not drown but were beheaded, after further ordeals, in 288AD, Weynar overcomes a discriminatory incident with a millstone and faces other trials until, finally, he is subjected to the judgement of his own court. Although the reaction of the Priest at the very end suggests that, like that of St Crispin, Weynar's earthly fate is secondary to the higher judgment of God, the text is resolutely secular in its concerns (p. 78).

Before the narrative reaches the climax, when the judge believes that he has all the knowledge he needs in order finally to defeat Quirin and have mastery over his fate, the judge thinks in terms of the incident with the millstone: "'Ja, ein Mühlstein kann ich nicht heben, aber hier, hier" – er bohrte seinen Zeigefinger in die Stirne – "hebe ich jeden Stein, den ihr mir in den Weg legt. Da bin ich stärker als du und alle, alle!"' (p. 65). The psychological motives behind Weynar's actions are clearly spelt out as the narrative voice reports with insight into his mind; the language is emotionally charged and builds up, culminating in *erlebte Rede*:

> Der bohrende, durch lange Hemmungen gesteigerte Trieb, in seiner Art so stark zu werden wie sie, wurde zum Grundgefühl seines Lebens [...]. Eingreifen wollte er in ihr Schicksal, sich mit ihnen messen – das wollte er. Wie sie Herren waren über den Boden, wollte er Herr sein über sie! So wurde er Richter. Und wie sie Furchen zogen in die Erde, zog er Furchen, tiefe Furchen in ihr Leben. Das Gesetz ward seine Egge, die Strafe sein Pflug (pp. 25-26).

Ironically, Weynar's way of thinking is identical to that of the male peasants, yet in doing everything he can to belong, he lives by the rules that legitimise his victimisation.

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[60] Krejčí, *Oskar Jellinek*, p. 145. The word 'Krispindel' is also used in Austrian German to mean a thin, weedy person. Although Jellinek clearly assumed the link between the word 'Krispindel' and St. Crispin, recent dictionaries of Austriacisms dispute this, suggesting instead that the word comes from the Altwiener Volkskomödien of Philip Hafner, where the tailor's apprentice Crispin is a stock character. For evidence see David Axmann, 'Über die Bedeutung und den Ursprung typisch österreichischer Wörter. Von abschasseln bis zitzerlweise', *Wiener Zeitung*, 5 January 2004 <http://www.wienerzeitung.at/frameless/Kultur.htm?ID=M12&Menu=195346> [accessed 28 March 2005]

There are passages of *erlebte Rede* from the perspective of Weynar, Wlasta, the community and Quirin. They reveal the degree of internalisation of the concept of ownership in the minds of the characters. Along with quasi-objective narratorial description, dialogue and interior monologue (which can be compared to the soliloquies of a play), the passages of *erlebte Rede* give structural variety to the text. The technique has two purposes in *Der Bauernrichter*; on the one hand the reader follows the thought processes that lead up to the action in the text so that there is a continuous chain of cause and effect but, on the other hand, the expected action of the characters is often subverted. This means that there are leaps of logic, that the behaviour of the characters is depicted as sometimes instinctual and not premeditated. For example, in the case of the peasant judge his thought processes are traced until 'im Blutrausch der Rache folgt er, [...] dem instinktiven "Gesetz" der Bauern'.[61] Such an unexpected reaction reveals the ways in which Weynar is actually similar to the peasants and exemplifies how this particular combination of *erlebte Rede* and character behaviour allows the text to spring surprises on the reader.

Although the overlapping of narratorial and figural minds in *erlebte Rede* makes it difficult to identify whose perspective is represented, the wider narrative context of the idioms, opinions and beliefs of the villagers suggests that, in the following quotation, it is their collective consciousness that is being revealed: the narrator provides insight into the collective peasant mind that sensed 'daß er [Quirin] in jedem Blutstropfen mehr zu ihnen gehöre, als jene fremde Macht [Weynar]' (p. 17). However, the narrator's presence, and adoption of the mannerisms of speech and thought of the villagers suggests an ironic stance towards their way of thinking that invites the reader's criticism of the ownership mentality. The rhetoric of belonging is ingrained in the language and minds of those included and excluded from the community. Thus the peasants think how 'ein fremdes Messer gelegt ward an die Wurzel eines der Ihren' and say to Wlasta that 'dir und dem Quirin darf nichts geschehen – ihr gehört zu uns' (pp. 18, 79). The illumination of Weynar's thoughts through straightforward narratorial description reveals the resentment, jealousy and torment generated in the individual through the reluctant acceptance of his exclusion from the village community: '[er] empfand [...] immer quälender, daß der Boden der

[61] Jarka, p. 224.

Heimat den Händen gehörte, die ihn betreuten' (p. 24). He is denied the comfort and security enjoyed by Wlasta who, like the other peasants, often takes 'einen der Ihrigen in Schutz' (p. 44). Even when attempting to posit the similarities between himself and the peasants, Weynar's direct speech betrays his internalisation of their differences. Thus, he says to Quirin that he has never seen one 'von euch' without a knife, but 'ich bin bekanntlich kein Fremder, sondern ebenfalls hier geboren' (p. 37). Weynar claims an affinity with the peasants because of their common birthplace but he simultaneously distinguishes himself from them in his use of pronouns. Since belonging is based on an intricate combination of communality of experience and attitude, as well as acceptance by others, it is highly subjective and therefore opens up the individual to abuse (as both perpetrator and victim). As the combination of *erlebte Rede*, narratorial explanation and direct speech reveals, Weynar persistently perceives himself, and is regarded by others, as an outsider, so that the reader expects the peasants to defend their 'own', namely Wlasta and Quirin, at all costs. Despite threatening the peasants and emphasising the division between them and himself, Weynar is finally defended by the peasants as 'einen der Ihren' (pp. 82-83). Thus, at the climax of the *Novelle*, Jellinek subverts the expectations generated through the patterns of language and thoughts as they are revealed through *erlebte Rede*.

As can be seen from the reactions of the villagers to the moral vigilantism of Pernota, Dubovy and Weynar, murder of an unfaithful wife is regarded as justice. Thus Weynar acts according to the patriarchal peasant law when he cries before stabbing Wlasta that 'das Blut einer Dirne!' will be on his knife (p. 82). In this community, the surest evidence for masculinity and basis for male solidarity seems to be utter contempt for womankind. There is no mention of comparable punishment of unfaithful husbands, nor is there any question by the characters in the narrative that the punishment meted out to the wives of Pernota, Dubovy and Weynar fits the crime. However, just as *Der Bauernrichter* displays in Wlasta's fate that the criteria for belonging are contingent and that the protection afforded by the community is illusory, so her reluctant acceptance of the concept of 'Besitz', revealed through *erlebte Rede*, is shown up as contributing to her imprisonment and abuse. Indeed, Wlasta thinks of herself and her predicament in Weynar's idiom as 'der sorgsam bewachte Zaun seines Eigentums' and her so-called emancipation is merely a decision to be owned by another man (p. 51). The narratorial distance maintained through

erlebte Rede invites the reader to be critical of the mentality that regards women as possessions to be punished according to a hypocritical patriarchal law, not least because, at the point when Wlasta makes the choice to leave Weynar, she is murdered, and this brutal act affirms his masculinity in the eyes of the male peasant community.

(iv) The peasant knife: 'Ein rechter Falke!'

This investigation will now gather the formal and thematic strands of the discussion together in an analysis of the symbol of the peasant knife in order to illustrate how historical and cultural changes have affected a generic feature conservatively associated with the 'ideal' *Novelle*. The peasant knife is a polyvalent central symbol – it represents masculinity, guilt, mastery, innocence, justice, belonging, revenge, superiority, victory, disbelief and betrayal. It therefore provides an inner textual density in the midst of the chaotic emotional experiences that take place in the text. Since the physical and psychological action of the narrative is condensed and united in the central symbol of the knife, a deeper understanding of the *Novelle* can be achieved by relating it to Heyse's theory of the 'Falke', later termed the 'Dingsymbol' by Pongs. As Kenneth Negus comments in his re-evaluation of the 'Falkentheorie', although it is impossible to ignore Heyse's definition of the *Novelle* because it is established as a part of the history of the genre and its criticism,

> the proper place for the so-called Falkentheorie is largely its own era. [...] There are undoubtedly some novellas outside nineteenth-century Germany which it can illuminate, too – but this would be more or less accidental. Most especially in the twentieth century, the studied fondling of a literary theme almost totally divorced from any environment would seem to be far removed from the mainstream of our life and art.[62]

Negus's thinking suggests that Jellinek's text is one of the *Novellen* that stands outside of nineteenth-century Germany and is, more or less 'accidentally', illuminated

[62] Kenneth Negus, 'Paul Heyse's *Novellentheorie*: A Revaluation', *Germanic Review*, 40 (1965), 173-91 (p. 190). For a thorough discussion of the reception of the 'Falke' see Donald Locicero, 'Paul Heyse's Falkentheorie. "Bird thou never wert"', *Modern Language Notes*, 82 (1967), 434-39. See also Himmel, *Geschichte der deutschen Novelle* (Bern: Francke, 1963) who dismissively states: 'Erwähnung verdient jedoch die sogenannte 'Falkentheorie' Heyses, weil sie, die unklarste und unoriginellste von allen, den weitesten Ruhm errang' (p. 39).

by the 'Falkentheorie'. *Der Bauernrichter* is regarded, in *Velhagen & Klasings Monatshefte*, as an old-fashioned *Novelle* with 'ein rechter Falke', published in a collection 'mit dem etwas altmodischen Titel'.[63] Without parody or irony, it uses the central symbol in the same way that it is prescribed by Heyse and understood by Freud. Not only were Freud's theories ground-breaking in gender discourse in 1920s Austria and are, therefore, relevant to this study but, as has been outlined in the Introduction, his writings both on psychoanalysis in general and on the *Novelle* specifically are also important for understanding the genre. Heyse stipulates that a well-structured narrative exhibits a 'Mittelpunkt, der das Ganze organisiert'.[64] Such unifying symbolisation, as Timms recognises, became for Freud the '"Kern- und Kristallisationsmittelpunkt" for repressed emotional experiences and hence "Ausgangspunkt der Analyse"' in his case studies.[65] As such, uncovering the meaning of the symbolic in the *Novelle* and the mind can lead to a deeper understanding of the theme and the self, respectively. The condensed nature of the *Novelle* makes the symbol more prominent than it is in a novel, thereby facilitating a Freudian reading. A similarity exists between the ways in which Freud and Jellinek structure their narratives; Friedrich Heer argues that Freud 'gestaltet seine Krankengeschichten als strenge Novellen von teilweise kleistischer Struktur, worin ihm der bedeutende Jurist *Oskar Jellinek* [...] nachfolgt.'[66] The combination of the treatment of rural themes and the inclusion of the prescriptive feature of the 'falcon', which exemplifies the conservative aspects of *Der Bauernrichter*, with a central character and symbolic elements that admit a modern psychological reading, highlights the transitional status of Jellinek's text in the development of the *Novelle* genre.

Like Freud, Jellinek focuses on the relationship between emotions and their physical or psychological manifestation, as is evident from his exploitation of dreams and symbolic motifs. For example, although in Weynar's dream about the millstone there

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[63] Anon., *Velhagen & Klasings Monatshefte*, 39/i (1924-25), 234; Karl Hans Strobl, 'Literarische Notizen', *Neue Freie Presse*, 12 October 1930 (WBR).
[64] Heyse, 'Brief an Theodor Storm ', in *Theorie und Kritik*, p. 149 (p. 149).
[65] Timms, 'Novelle and Case History', p. 122. In his earliest literary analysis, in a letter to Wilhelm Fliess, dated 20 June 1898, Freud focuses on elements of repetition in the plot of C.F. Meyer's *Die Richterin* (1885) and on the symbol of the hunting horn. See *The Complete Letters of Sigmund Freud to Wilhelm Fliess, 1877-1904*, trans. and ed. by Jeffrey Moussaieff Masson (Cambridge, MA and London: Belknap Press, 1985), pp. 317-19.
[66] Friedrich Heer, 'Perspektiven österreichischer Gegenwartsdichtung', in Wolfgang Kayser (ed.), *Deutsche Literatur in unserer Zeit*, 4th edn (Göttingen: Vandenhoeck & Ruprecht, 1966), pp. 139-72 (p. 149).

is no strong element of censorship that complicates its interpretation, it does expose that his private doubts about the validity of the self are at variance with the image that he attempts to project to the peasants, thereby revealing the extent of his embattled masculinity. The knife is the main motif around which meaning collects in *Der Bauernrichter*, which most aptly displays how the *Novelle* and psychoanalysis can inform each other. Jellinek's text enables a reconsideration of the 'falcon' as a feature that can reveal information about the desire and motivations of the characters to the observant reader. That is to say, based on Freud's assumption that the processes of mind and memory are symbolic, by focusing on the symbol of the knife, layers of repressed material that would otherwise remain hidden can be brought to the surface.

The first mention of a knife associates it with Quirin's alleged guilt, as it transpires that Sima had his throat slit with a knife, and that Quirin has 'schon einmal wegen einer Messerstecherei im Kerker gesessen' (p. 11). Later references to the bloody blade, Quirin's inability to account for his whereabouts at the time of the murder and the loss of his own knife continue to connect him to the murder of his uncle, even in the eyes of his fellow peasants (pp. 35, 37, 67). Soon after, the reader discovers, at the same moment as the judge, why Quirin cannot find his knife – because he left it behind at the judge's house when visiting Wlasta (p. 55). At this point the presence of the knife reveals to the judge that Quirin is innocent of the crime and simultaneously symbolises Wlasta's adultery which is, however, no shock to the reader, who has already been informed of it by the narrator (p. 49).

Not only are there frequent references to the peasant knife – the 'vertrauten Gegenstand' – but there are several metaphors related to knives and cutting or slicing, the repetition of which binds the various aspects of the narrative together (p. 68). For example, the law, personified in the judge and his 'scharfen Blick' is a foreign force to the villagers (p. 26). As Nowotny explains: 'Die Symbolkraft des Messers färbt auch die Sprache der Novelle. [...] Durch seine doppelte Funktion als Handlungselement und als Symbol leistet es einen entscheidenden Beitrag zur Verdichtung und Vertiefung der Novelle.'[67] This deepening of meaning of objects begins on the very first page with the description of the peasants on the village street

[67] Nowotny, p. 33.

'mit ihren Sensen und Sicheln' (p. 9). These are the tools of their customary labours, ancient objects that unite them with their ancestry, the land and each other. The scythe is also traditionally associated with the Grim Reaper and death, thereby countering the idyllic country images with sinister associations that are consistent with the way Sima is murdered. Weynar himself is described as resembling a blade that cuts through the unity of the villagers: 'Und als er jetzt durch ihre Reihen hindurchgeschritten war, den Schwaden ihrer Gerüchte und Meinungen gleichsam mit einem Stahle durchschneidend, da bildeten sie plötzlich alle nur eine Partei' (pp. 16-17). However, the imagery of the blade associates Weynar with the villagers who, for once, look to him for protection.

The mere possession of a peasant knife denotes belonging to a certain group, as it is something that 'jeder Bauer zum Brotschneiden bei sich trug' (p. 35). With Quirin's knife in his pocket, Weynar's demeanour changes – he feels confident and convinced of his own worth: 'Der Richter Rafael Weynar ging zum Duell. Nicht hastig und ungleichmäßig, wie sonst, sondern mit ruhigen, langen, regelmäßigen Schritten ging er, wie die Bauern' (p. 58). When he goes to the courthouse to 'duel' with Quirin, Weynar has both the cold, calculating weapon of the law at his disposal and the peasant knife, which almost becomes a sword, as the physical proof of his ascendancy: 'Weynar [...] begann wieder mit dem blutigen Messer zu spielen, während seine Linke in der Tasche das andere Messer fest umschlossen hielt' (p. 64). Weynar battles with Quirin to decide once and for all which knife will give him supreme power (that of the peasants or of the law) and, therefore, to which world he ultimately belongs. The distinction between the law and the peasant world is blurred by Weynar's vengeful actions until these realms are entirely exchanged by the end of the narrative, as the peasants judge his behaviour in the final scene. The 'duel' is what Heyse would deem the 'Grundmotiv' of the *Novelle*: 'In no case *is* the *Dingsymbol* the specific *Grundmotiv*, but rather each one connotes, suggests, or somehow embodies the *Grundmotiv* by the role that the object plays in its story, through a network of associations with its environment and with the happenings and the characters in the novella.'[68] Thus, for example, the peasant knife is not meaningful in and of itself but is associated with a body of meaning having to do with the judge's

[68] Negus, p. 182.

psychological and physical battle with the peasants; it emerges as both a structural motif and a symbol of Weynar's psychological fixation, as its presence as a memory symbol reveals. Its centrality for understanding motives, decisions and emotions can be seen most clearly when Wlasta rushes into the court to confess the affair and 'Kreisende Klingen tanzten vor Weynars Augen' (p. 74). His psyche is entirely preoccupied with the knife and its significance.

In line with Pongs's theory about the symbol as the 'zusammengeschlossene Antwort des Menschen auf die ihn überall umgebenden Dämonen' in the *Novelle*, the 'Dingsymbol' in *Der Bauernrichter* has a daemonic quality that is also conferred upon the judge.[69] He is a character of whom it can be said that a 'dämonische Kraft' is awoken or in whom 'ein gewaltiger, ein dämonischer Wille lebt'.[70] The daemonic aspect of Weynar's personality can be seen when 'Sein Auge funkelte unheimlich, und er stieß die Blutklinge in die Tischplatte' (p. 65). This description of Weynar's eyes conveys the 'eingeborene Unruhe' and the 'aufquellende, quälende, spannende Ferment, das zu allem Gefährlichen, zu Übermaß, Ekstase, Selbsttäuschung, Selbstvernichtung das sonst ruhige Sein drängt' – a state of mind that Zweig defines as the daemonic in *Der Kampf mit dem Dämon* (1925).[71] The discrepancy between the facets of Weynar's personality is registered by the other characters as can be seen most clearly through the *erlebte Rede* from his wife's perspective: 'eine lähmende Furcht überfiel sie, eine bannende Angst, das Gericht zu betreten. Denn dort hatte er ja Macht, dort war er kein Zwerg, kein Schwächling, dort war er stark, dort konnte er sie zermalmen, dort war sie, wie der Quirin, ein armer Teufel. Nein, nein, nein, nicht hinüber, nicht hinüber!' (pp. 69-70). The repetition of the patterns of language that make a division between here (where he is weak) and there (court of law where he is strong), the mental restating of the vocabulary associated with Weynar, along with the desperate refusal to confront him at court, suggest that Wlasta's consciousness asserts itself upon the narrative. It is not until the action of the *Novelle* culminates in the judge's murder of his wife with the peasant knife that the answer to the daemonic forces, as Pongs calls it, is given, 'indem sie [the *Novelle*] das Dämonische zugleich

[69] Pongs, *Das Bild in der Dichtung*, p. 286.
[70] Hahnl, p. 151; Dr. Karl Kreisler, 'Der Bauernrichter. Novelle von Oskar Jellinek', *Tagesbote*, 25 October 1925 (ÖNB).
[71] Zweig, *Der Kampf mit dem Dämon. Hölderlin, Kleist, Nietzsche* (Frankfurt a. M.: Fischer, 1981), p. 11.

ganz in sich aufnimmt und es aus eben den Gegenkräften, die es im Menschen aufruft, überwindet'.[72] The means by which the conflict in Weynar's character is settled reveals the tragic consequences of thinking only in terms of overcoming strength with greater strength.

If Freudian psychology is applied to the knife in *Der Bauernrichter*, then it can be understood as a phallic symbol that divides men into those who are symbolically strong and those who are symbolically castrated.[73] No alternative to this crass categorisation of masculinity is presented within the world of the *Novelle*. The only aspect of Weynar that generates fear in the peasants is his office, since this is portrayed as his knife, his ersatz-penis. If one seeks symbolic representation of the female, Wlasta's painted storage chest can be read as symbolising her uterus, and her actions demonstrate that Weynar is denied access to it: 'Dosen, Schachteln, Kästen, Schränke, Öfen entsprechen dem Frauenleib'.[74] Indeed, it is explained how 'Weynar sah ihr [Wlasta] mechanisch zu, wie sie eine Decke über die bemalte Truhe breitete' (p. 46). This is consistent with the still-birth of their only child. In a box kept in the chest she stores the gift of a garter that Quirin gives her after they spend the night together – 'seine Morgengabe' (p. 53) – thus suggesting that she gives herself willingly to Quirin. Once Weynar possesses Quirin's knife his confidence is exposed as a kind of perverse power, particularly over Wlasta: 'Dann zog er die heftig Widerstrebende auf seinen Schoß. Während er sie der einen Hand liebkoste, hielt er mit der anderen das Messer in der Tasche fest' (pp. 57-58). He torments her whilst fondling the symbolic phallus in an almost masturbatory fashion; in Freud's sense of sexual difference 'the concept of the phallus stands for [...] subjection, and for the way in which women are very precisely implicated in its process'.[75] Weynar derives malicious pleasure from intimidating his wife: 'Er spürte mit Vergnügen, daß sie zitterte' (p. 58). The opposite effect of the loss of the knife on the male psyche can be seen in Quirin, who becomes totally weak and defenceless: 'In Quirins Kehle stieg ein hilfloses Schluchzen' (p. 37). The loss of the knife can be understood as symbolic castration so that Quirin loves in an emasculated way; he is so utterly devoted to Wlasta that he is prepared to take the blame for the murder of his uncle in order to

[72] Pongs, *Das Bild in der Dichtung*, p. 286.
[73] Freud, *Die Traumdeutung*, in *Gesammelte Schriften*, II, 70.
[74] Ibid..
[75] Jacqueline Rose, *Sexuality in the Field of Vision* (London: Verso, 1986), p. 51.

protect her. He is carrying out what she promised him but does not do herself, out of fear of destitution: 'Alles könnt' ich für dich tun!' (p. 65). This is because 'erst in Wlastas Auge hatte er seine Seele entdeckt' (p. 65). Since, more usually in patriarchal discourse, it is women who are said to see themselves as reflections in men's eyes, Quirin's attitude towards love is not that of a patriarchal, hegemonic male. He believed that Wlasta was totally devoted to him, but begins to realise that his own love is stronger and more selfless in comparison. Just as Wlasta is imprisoned in her marriage by virtue of her subjugation as a female, so Quirin is now imprisoned by virtue of his emasculation and the concomitant sacrifice he is prepared to make as a result of the 'feminine' nature of his love (p. 51).

By way of contrast, in the last part of the *Novelle* Weynar's expression of masculine sexual identity is at the opposite end of the spectrum to Quirin's. The way that he stands over the body of his wife and '[ihm] war leicht zumute' after stabbing her can be compared to the sense of satisfaction and release after sexual intercourse (p. 83). His conflicting feelings towards Wlasta correspond to Theweleit's description of the two compulsions that compel a man to kill women:

> One is trying to push them away, to keep them at arm's length (defence); the other wants to penetrate them, to have them very near. Both compulsions seem to find satisfaction in the act of killing, where the man pushes the woman far away (takes her life), and gets very close to her (penetrates her with a bullet, stab wound, club, etc). The closeness is made possible by robbing the woman of her identity as an object with concrete dimensions and a unique name. Once she has lost all that and is reduced to a pulp, a shapeless, bloody mass, the man can breathe a sigh of relief.[76]

The rural setting of this crime is an interesting variation on the Expressionist topos of the *Lustmord* found quite frequently in the literature and visual arts of the 1920s.[77] The Austrian dramatist Richard Billinger also depicts sexual murder in a rural setting in his play *Rauhnacht* (1931), which, in many respects, hovers between traditionalism and modernity. Whilst in Billinger's work a priest is compelled to femicide as an

[76] Theweleit, p. 196.
[77] See Maria Tatar, *Lustmord. Sexual Murder in Weimar Germany* (Princeton, N.J.: Princeton University Press, 1995).

expression of his primitive spiritual desire, in *Der Bauernrichter* it is the desperate result of a sustained attempt by the judge to affirm his manhood. Thus, Weynar at once conquers and destroys the 'object' that constantly reminds him of his inadequate masculinity by refusing to obey him, rejecting his sexual advances and having sex with another man.

Since masculinity is also, to a great extent, homosocial enactment, Weynar's actions result in hegemonic masculine affirmation.[78] Weynar's behaviour shows that he does not fear women as such but fears being ashamed, humiliated or appearing weak in front of other men: 'Da sah Weynar seine Macht in den Abgrund versinken – die Herren des Bodens hatten gesiegt. [...] Er war blamiert, entthront, verstoßen. Da riß er das Messer heraus' (p. 82). He thinks he has failed in the competition of homosocial enactment and, out of anger, fear and disgrace, which is proof to himself that he is not as manly as he pretends, he kills Wlasta. In his study of masculine identity and restrictive emotionality, Jeroen Jansz explains that 'the high incidence of anger among men is the result of the fact that men tend to funnel non-masculine emotions such as disappointment, shame, and fear into the expressive channel of anger, because anger is in accordance with their masculine identity'.[79] Moreover, in taking this passionate action, not out of love but to assert his ownership of Wlasta, Weynar paradoxically becomes 'ein Teil dieser Welt, steht nicht mehr außerhalb, sondern wird von ihr umfangen. Solange der Richter das Messer kühl überlegen in der Tasche hat, hat er noch Wlasta, ist er noch Herr über die Bauern; als er zusticht, ist er einer der ihren.'[80] Despite *Der Bauernrichter* being set in a pre-modern world, McLaren's documentation of how such crimes were punished in the early twentieth century suggests the modern relevance of the portrayal of masculinity in Jellinek's *Novelle*: 'Around 1930 a man who killed "like a man" was applauded by spectators and set free', whilst men caught transgressing the socially accepted boundaries of heterosexual masculinity received much harsher sentences.[81] Such disparity between the legal consequences of these crimes reveals the problematic question of masculine

[78] Kimmel, p. 129. The processes of homosocial enactment are discussed in brief in the Introduction.
[79] Jeroen Jansz, 'Masculine identity and restrictive emotionality', in A.H. Fischer (ed.), *Gender and Emotion. Social Psychological Perspectives* (Cambridge: Cambridge University Press, 2000), pp. 166-86 (p. 173).
[80] Nowotny, p. 32.
[81] McLaren, p. 1.

sexual identity in Western culture, with which Jellinek, to a certain degree, takes issue.

However, it is the truly unexpected reaction of the peasants that provides the narrative with its resolution. This reaction is the 'Blitz' that Jellinek refers to: it is simultaneously the 'Pointe', the 'unerhörte Begebenheit' and is presented as the resolution to the *Novelle*, the final twist in the tale. Theodor Mundt stresses what he regards as the importance of 'Pointe' for understanding the *Novelle* in 1845: 'Bei der Novelle wäre somit der Schluß oder die Pointe, worauf die Begebenheiten hinstreben, als das entschiedenste und ihrem Interesse wesentlichste Moment anzusehen'.[82] That this feature was still central to *Novelle* theory at the time that Jellinek was writing *Der Bauernrichter* can be seen from Bruch's 1928 essay which states: 'Worauf es eben für die novellistische Form ankommt, ist [...] ob dabei in der erzählenden Vorführung der Geschehnisse die strenge Linie einer novellistischen Perspektivenführung vom Anfang nach dem Ende als der deutenden Pointe des Ganzen hin gewahrt ist'.[83] Action is increasingly concentrated around the symbol of the knife until Weynar stabs Wlasta, then the climactic 'Pointe' of *Der Bauernrichter* is revealed: 'Aber da geschah das Unerwartete. Die Bauern, voran Pernota und Dubovy, warfen sich auf Quirin, als gälte es, vor ihm einen der Ihren zu schützen, der rechtmäßig Vergeltung geübt hat' (p. 83). The 'unerhörte Begebenheit' is the reaction of the peasants to the judge; not only does the judge react irrationally, like a peasant and therefore completely out of character, but Pernota and Dubovy (both cuckolds who avenged themselves with murder) applaud him for doing so.

(v) Conclusion

In terms of structure, the murders at the start and end of this *Novelle* give the narrative a symmetrical framework, thereby creating the illusion of closure that is often cited by reviewers as fundamental to the appeal of *Der Bauernrichter*. For example, in 1925 Dr. Karl Kreisler claims that *Der Bauernrichter* 'ist in der Tat ein Meisterstück von

[82] Theodor Mundt, 'Ästhetik. Die Idee der Schönheit und des Kunstwerks im Lichte unserer Zeit – Roman und Novelle', in Kunz (ed.), *Novelle*, pp. 61-62 (p. 62).
[83] Bruch, p. 132.

Geschlossenheit, Echtheit und Kraft'.[84] This is also perhaps because *Der Bauernrichter* appears to fulfil the traditional expectations of the closed *Novelle* as it is set out by Pongs: 'Weil die Novelle ihr innerstes Wesen in der Kraft und Geschlossenheit bewährt, mit der sie den Schicksalsaugenblick eines Menschenlebens umfaßt und erhellt, blitzen hier notwendig immer letzte Entscheidungen auf, in denen sich Schicksal erfüllt, damit letzte bestimmende Werte, um die es sich zu leben und zu sterben lohnt'.[85] The fates of Wlasta and Weynar are decided and fulfilled in a 'Blitz' in which 'letzte bestimmende Werte' come into play. For Weynar this means that he values successful homosocial enactment and masculine affirmation by means of brutal crime more than his marriage, his life or, at the very least, his freedom. It is just for a split second that this judge, generally of 'unansehnlicher und schwächlicher Art, tötet, dies eine Mal zu dämonischer Kraft aufwachsend, sein ehebrecherisches Weib'.[86] This act is accepted by the characters as a 'necessary crime', which is a familiar motif in German literature; the crime is performed by the 'embattled self' in order to resolve the conflicts of the psyche.[87] Wlasta is merely the means by which Weynar earns status with his fellow men; as an object possessed by a man she finally fulfils her role – through her he achieves masculinity, power and respect. In contrast to Bennett's definition of a *Novelle* of country life, where the archaic and rigid customs, laws and traditions of the 'Bauerntum' are presented as harmless and idyllic, in *Der Bauernrichter* they result in tragedy.

However, there are several aspects that subvert resolution and closure in *Der Bauernrichter*. These include the presence of Večera, the policeman, who, the narrator reveals for the observant reader, is quietly enjoying an affair with Stepan's wife, whilst the most obvious is the murder of Wlasta (pp. 18-19 and p. 59). This act, according to peasant custom, makes Weynar strong and a true 'Bauer': 'Er hatte kraftvoll gehandelt, wie ein Bauer. Zu den Gendarmen sich wendend sagte er: "Führen Sie mich zum Kreisgericht"' (p. 83). As Stornigg argues, the end of the narrative is also symbolic in that, 'Weil nur der Starke ein Recht hat an der üppigen Erde, kann nur eine Gewalttat dem Schwächlichen dieses Recht verleihen'.[88] This

[84] Kreisler, 'Der Bauernrichter. Novelle von Oskar Jellinek'.
[85] Pongs, 'Ehre und Liebe in der Novelle', *Dichtung and Volkstum*, 43/i (1943), 107-30 (p. 107).
[86] J. Nagl et al., IV, 1379.
[87] Robertson, 'Modernism and the Self', p. 171.
[88] Stornigg, pp. 78-79.

explains the *Novelle* in terms of strength versus weakness. It reveals that this society, which in some respects is presented as idyllic, is sustained by victimisation, brutality and murder; strength is valued above all else, so that a judge envies the peasants who 'durften ihr Weib töten, durch die Straßen schleifen – durften handeln. Sie bewiesen dadurch, daß sie die Stärkeren waren' (p. 56). Moreover, just as society's punishment of Pernota and Dubovy for the murder of their wives is left unclear, so the narrator does not categorically explain what will happen to Weynar. And, although the narrator of *Der Bauernrichter* is privy to the psychological motivations of the characters, he does not tie up the loose ends of the text by confirming that the Slovak killed Sima and was brought to justice, thereby simultaneously drawing attention to the limitations of the narrative and the law in a manner that is reminiscent of Droste-Hülshoff's *Die Judenbuche*. Indeed, the terror that Weynar generates through being 'strong' in the realm of the law corrupts the system so that individuals fear to bring evidence to the court and it is possible to convict an innocent man.

The male characters of *Der Bauernrichter* take full advantage of a patriarchal tradition that perpetuates the exchange of women as objects and interact according to the principle of the survival of the fittest; those who possess the peasant knife, who organise and control their property (women) and who take possession of the land – 'mother earth' – are the victors. The narrative reveals how this undermines the concept of the law and that, to their own detriment, outsiders also internalise the ownership mentality that excludes them. The futility of this attitude is accentuated by Weynar's removal from the village on the point of his acceptance. On the one hand, the narrator does romanticise the Moravian land and portray the peasants as healthy and full of vitality, thereby promoting the 'organic' way of life that is consistent with the conservative reception of the *Novelle*. On the other hand, the final statement that 'Draußen im Sonntagsfrieden standen in strotzender Fülle die Garben' is part of the criticism that ownership of mother earth is pointless since the land is, ultimately, gloriously unaffected by the battle for domination and control between men (p. 83).

Where the peasant knife is concerned, rather than inflect the central symbol to the point that it becomes obtrusive and contrived, Jellinek organises unconscious impulses around the symbolic motif in such a way that the traditional device of the 'falcon' acquires renewed complexity and meaning. Consequently, *Der Bauernrichter*

lends itself to the sort of 'modern' readings to which Freud submitted certain nineteenth-century *Novellen*, thereby problematising conservative notions of *Heimatkunst*. Through exploitation of the structural potential of the symbol of the knife Jellinek's *Novelle* achieves 'its full symbolic resonance', achieving the 'remarkable synthesis of nineteenth-century literary technique with twentieth-century depth psychology' that Timms recognises in Freud's case-studies.[89] However, in its comprehensive investigation of Jellinek's inflection of the 'classic' *Novelle* in relation to perceptions of the male self, this investigation provides a deeper understanding of the precise points of interplay between form and historical change. It illustrates that *Der Bauernrichter* can be understood as an 'ideal' example of the *Novelle* through its traditional exploitation of normative criteria (the framework, the 'unerhörte Begebenheit', the 'Blitz' or 'Zufall', the turning-point and *Pointe*) and stylistic features such as the condensation of the narrative and the dramatic and intense dialogue. However, in the analysis of gender disturbances in Jellinek's *Novelle* this study also reveals that closure through narrative control is not achieved, despite the structural symmetry of the framework. It is precisely the thematic integration of modern gender disturbances into the traditional setting and subject matter of the peasant way of life and the largely 'ideal' form that establish this text as a bridge between the nineteenth-century conception of the *Novelle* and twentieth-century experiments with the genre.

In this chapter I have explored how *Der Bauernrichter* incorporates depth psychology and draws attention to the social, moral and legal consequences of hegemonic masculinity in such a way as to invite a criticism of patriarchy. Since the waning position of the patriarch had a profound effect on the relationship between the sexes and, by implication, on the relationship of the individual to society in the 1920s, Jellinek's text can be understood as a response to the 'Stabilisierung nach rückwärts'; the attempt to reinstate the patriarchal gender roles of the nineteenth century in reaction to female emancipation.[90] Correspondingly, Jellinek reveals how the protagonist's perception of the self and status as outsider is formulated through his precarious relationship to the land and to the feminine Other. In the attempt to appease his 'embattled masculinity' through violent homosocial enactment, the construction of

[89] Timms, 'Novelle and Case History', p. 126.
[90] Pfoser, p. 214.

male selfhood and the psychological effects on perceptions of the self in an individual caught between the conflicting forces of community and society are exposed. In contrast to Jellinek's *Der Bauernrichter*, which addresses these contemporary gender issues within a backward-looking narrative structure, this study will now investigate the intricate crossover of formal and thematic liminalities in *Traumnovelle* in order to explore how Schnitzler's text pushes at the boundaries of both appropriate masculine behaviour and the margins of the 'ideal' *Novelle*.

Chapter III

Forms of Liminality in Arthur Schnitzler's *Traumnovelle* (1926)

Arthur Schnitzler's *Traumnovelle* is the story of a married couple – a physician named Fridolin and his wife, Albertine – who are disturbed by one another's confessions of erotic fantasies. Although the narrative takes place over a short space of time, two nights and a day, a detour or prolonged deviation from the 'normal' (represented by the family scene of the framework) is constructed through Fridolin's nocturnal adventures in Vienna, which range from an encounter in a seedy café with an old friend to a visit to the hospital mortuary, where he investigates the potential murder of a 'Baroness'. The fact that Albertine's admission of desire, compounded, later on, by her description of a sadistic dream, triggers in Fridolin a crisis of masculinity, makes *Traumnovelle* a characteristically 1920s text. Whereas discourse on patriarchal autonomy and masculine subjectivity tended to be almost independent of women's issues before the First World War, in the post-war period female emancipation undermined the control over femininity that men previously imagined that they had, whilst expression of female desire exposed sexual identities of both genders as contingent and constructed.

As will be shown, Schnitzler renders time, setting, desire and sexual identities in such a way that they are best described as liminalities and are fundamental for understanding Fridolin's particular perception of the male self. Indeed, liminalities form part of the structure, texture, theme and mode of the narrative. The term *limen* is from Latin, meaning 'threshold', or *limes*, meaning 'border' or 'limit', and has been well defined by Victor Turner as 'a no-man's-land betwixt-and-between [...]. Liminality can perhaps be described as fructile chaos, a fertile nothingness, a storehouse of possibilities, not by any means a random assemblage but a striving after new forms and structure'.[1] Turner goes on to characterise the liminal state as 'the mood of maybe, might-be, as-if, hypothesis, fantasy, conjecture, desire'; in other words, it is the 'subjunctive mood' of culture as opposed to the 'indicative mood' of

[1] Victor Turner, 'Are there universals of performance in myth, ritual and drama?', in R. Schechner and W. Appel (eds), *By Means of Performance. Intercultural Studies of Theatre and Ritual* (Cambridge: Cambridge University Press, 1990), pp. 8-18 (pp. 11-12).

ordinary life where cause is related to effect and rationality and commonsense influence the processes of human interaction.[2] The term 'liminal' therefore describes a certain indeterminate and marginal space holding energy of non-specific potentiality that drives towards new forms, structures and desires. In psychological terms it is an 'Other' condition of being that coexists with the normal state of consciousness. Full awareness of it can only be achieved by relinquishing the social and intellectual tools of rationality and objectivity with which we conventionally negotiate the material world. Not only are liminalities consistently carried through *Traumnovelle* in the narrative mode of *erlebte Rede*, but they also permeate the structural aspects of the *Novelle*; all this combines to create a work that comments upon the modern condition from within the traditional *Novelle* genre. The aim of this chapter is to investigate *Traumnovelle* in relation to the concept of liminality in order to explore the text's thematic concerns and the challenge it poses to the formal expectations that are associated with the 'ideal' *Novelle*.

Some of the liminalities upon which this reading of *Traumnovelle* focuses were appreciated by early commentators, many of whom were particularly concerned with formal issues and with the question of how far Schnitzler was trying either to pass judgment on the Habsburg era or portray concerns relevant to the post-1918 world.[3] Although produced against the background of a destabilised patriarchal regime, female emancipation and sexual liberation, early reception shows that the subject matter of *Traumnovelle* was perceived as shocking partly because of its pre-war setting; Schnitzler's *Novelle* was seen to expose the sordid underside of the society that is romantically remembered by Zweig in *Die Welt von Gestern*, for example, as 'Die Welt der Sicherheit'.[4] As Josef Körner documents in a study of Schnitzler's later work that was published in 1927, life in the Habsburg Empire already had this reputation in the 1920s, long before Zweig's nostalgic impressions in his autobiography of 1941.[5] The potential shock effect for the reader of the 1920s arises

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[2] Ibid..

[3] It is possible to build up a detailed impression of the contemporary reception of *Traumnovelle* by drawing on Schnitzler's own collection of press-cuttings. These were obtained courtesy of Exeter University Library (Special Collections) and can be found by referring to the EUL MS 214 box/envelope system of classification.

[4] Zweig, *Die Welt von Gestern*, p. 14.

[5] Josef Körner writes: 'In jene nüchterne und wohlpolizierte Epoche wollen freilich allerhand seltsame Geschehnisse, wie sie eher den unsichern und tollen Zeiten der Umsturzjahre entsprächen, nicht recht hineinpassen', in 'Arthur Schnitzlers Spätwerk', *Preußische Jahrbücher*, 208 (1927), 1-42 (p. 40).

also from the treatment of desire within the context of a loving marriage, which is clearly established in the framework of the *Novelle*.

In line with the twofold aim of the thesis, this chapter will begin with an investigation of how liminalities of various kinds are implicated in the thematic concerns of *Traumnovelle*; these include Schnitzler's treatment of time and of what he terms the 'Mittelbewußtsein'. I will then focus upon the liminal aspects of Schnitzler's inflection of stylistic issues and the *Novelle* genre, paying particular attention to how elements of the *Märchen* are incorporated into the text, to the effects of *erlebte Rede*, and to how the more traditional features such as the framework and 'falcon' are exploited. In conclusion, this study will assess how this twofold interpretative framework enables a comprehensive understanding of the ways in which *Traumnovelle* modifies the 'ideal' *Novelle*. Whilst important and insightful studies by Dorrit Cohn, Hertha Krotkoff and Kenneth Segar, to name but a few, touch upon the relationship of form to theme in Schnitzler's *Traumnovelle*, none has recognised the ways in which liminalities open up the interpretative possibilities of the narrative, in so doing providing a deeper understanding of the relationship between genre and gender disturbances in Austrian *Novellen* of the 1920s. To this end, this investigation will begin with an exploration of the indeterminacies of temporal setting, of the many references in the text to perceptions of smell and of the relaxation of reserve in relation to honesty and sexual desire, all of which generate or reflect the crisis in Fridolin's perception of the male self.

(i) Time

There are generally two approaches to setting in Schnitzler's *Traumnovelle*. The first posits that the text depicts how the last years of the Monarchy really were. That is to say, Schnitzler engages in a project of demythologisation: an unsentimental, sometimes critical portrayal of bourgeois life and its values and an unmasking of aristocratic mores. Frederic Raphael reads *Traumnovelle* as a straightforward reflection of the duplicitous sexual codes, atmosphere and spirit of pre-1914 Vienna that conveys a subtle and unmistakably 'ironic allusion to the waning powers of the

Hapsburg emperor'.[6] The second approach to the text, and the one favoured in this chapter, asserts that Schnitzler projects disturbances more characteristic of the 1920s back onto the pre-war world in much the same way as in *Fräulein Else* (1924). Such a line is taken by Dagmar Lorenz who claims that, even though Schnitzler's later works are set in the pre-war era, 'their atmosphere and tone suggest the traumatic transition into a new social and political reality'.[7] Jacques Le Rider supports this approach through comparison of scenes in *Traumnovelle* with Pabst's film, *Die Büchse der Pandora* (1928):

> Comme le plupart des œuvres écrites par Schnitzler dans les années vingt, la *Nouvelle rêvée* projette sur "le monde d'hier" [...] les turpitudes du temps présent. Fridolin se promène dans la Vienne de la Belle Époque, mais la société secrète où se déroule l'orgie n'a rien à envier aux salles de jeu et de débauche du film *La Boîte de Pandore* (1928), adaptation cinématographique de *Loulou* de Wedekind, qui n'est que la face dorée de la misère noire qui règne dans *La rue sans joie* (1925) de Georg Wilhelm Pabst.[8]

This temporal ambiguity of *Traumnovelle* therefore supports a reading of the text as an articulation of the threshold between the Habsburg Monarchy and the Austrian First Republic.

In a contemporary article occasioned by Schnitzler's 65th birthday, Dr. Leonhardt Hutten suggests that a confusion of time occurs in *Fräulein Else*, *Die Frau des Richters* (1925) and *Traumnovelle*: 'der Politiker Schnitzler legt sein Bekenntnis und Verhältnis zur alten Zeit und zur neuen ab, das darauf hinausläuft, daß er weder das Frühere in Grund und Boden verdammen, noch in der Neuerung nur Sonnenschein und eitel Glück sehen kann. Mit seiner "Traumnovelle" geht er auf ein verwandtes Gebiet der beiden ebengenannten'.[9] Hutten, like many commentators of the 1920s, recognises liminalities in Schnitzler's work without being able to define them. More recently, Hilde Spiel has argued that, just like Hofmannsthal's *Der Schwierige* (1921),

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[6] Frederic Raphael, 'Introduction', in Schnitzler, *Dream Story*, trans. by J.M.Q. Davies (London: Penguin Books, 1999), pp. v-xvii (p. xv).
[7] Dagmar Lorenz, 'Introduction', in *A Companion to the Works of Arthur Schnitzler*, ed. by Dagmar C.G. Lorenz (Rochester, N.Y.: Camden House, 2003), pp. 1- 24 (pp. 10-11).
[8] Jacques Le Rider, *Arthur Schnitzler ou la Belle Époque viennoise* (Paris: Belin, 2003), p. 84.
[9] Dr. Leonhardt Hutten, '65 Jahre und doch noch jung. Arthur Schnitzler an der "Pensionsgrenze"', *Deutscher Journalistenspiegel, Berlin*, 20 Mai 1927 (EUL MS 214 box 39/4).

Traumnovelle is 'in einer Niemalszeit angesiedelt, die zugleich vor und nach dem Ende der Doppelmonarchie liegt'.[10] However, a comparison of this aspect of *Der Schwierige* and *Traumnovelle* cannot be made without clarification. The peculiar characteristic of Hofmannsthal's play is that it is set some time either towards the end of the First World War or just after it. For example, several of the male characters refer to having been at the Front but all are now back in Vienna; none of them wears uniform, and yet there is no incontrovertible evidence that the war is over. Also, there is no direct reference to the Republic but there is implicit reference to the impending destruction of precisely that aristocratic milieu on which the play focuses, as Neuhoff observes: 'Alle diese Menschen, die Ihnen hier begegnen, existieren ja in Wirklichkeit gar nicht mehr. Das sind ja alles nur mehr Schatten.'[11] In addition, the Upper House of Parliament is referred to, even though that ceased to exist in 1918.

The world of *Der Schwierige* is one that has been traumatised by war, whereas *Traumnovelle* is unmistakably set in the Monarchy: 'it shows no signs of taking place in a post-1918, post-Hapsburg world [...] there are no cars or buses, no hint of Austria's final reduction to a post-imperial republic'.[12] However, an indirect temporal reference to the socio-economic situation of the First Republic is made through Fridolin's thought about the tramp on the bench in the gardens in front of the City Hall: 'Tausende von solchen armen Teufeln gibt's in Wien allein' (p. 446).[13] Of course, there were rough sleepers in the Habsburg era but a desperate shortage of housing and the municipal house building programme undertaken in response to it from 1923 onwards were defining characteristics of inter-war Vienna. Spiel explains that this is one of several instances in *Traumnovelle* where Schnitzler 'lässt nicht auf den ziemlichen Wohlstand der einstigen Kaiserstadt schliessen, sondern auf das verarmte Wien der Inflation'.[14] In addition, the presence of homeless people contrasts sharply with the indirect reference to duelling and to 'Aristokraten', 'Herren vom Hof' and 'gewisse Erzherzöge' of the Habsburg era (p. 486). Although *Der*

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[10] Hilde Spiel, 'Im Abgrund der Triebenwelt oder kein Zugang zum Fest. Zu Schnitzlers "Traumnovelle"', in *Akten des Internationalen Symposiums*, pp. 164-69 (p. 165).
[11] Hofmannsthal, *Gesammelte Werke in zehn Einzelbänden: Dramen IV. Lustspiele*, pp. 384-85.
[12] Raphael, p. xiii.
[13] Plain page references in brackets refer to Schnitzler, *Traumnovelle*, in *Gesammelte Werke. Die Erzählenden Schriften*, 2 vols (Frankfurt a.M.: Fischer, 1970), II.
[14] Spiel, p. 165.

Schwierige and *Traumnovelle* deal with the confusion of time differently, in both cases the treatment of this motif can be described as liminal.

The ambiguity created by the confusion of time scale in *Traumnovelle* and its unsettling effect on the reader are emphasised by several references to the transitional stage of the seasons between winter and spring. It is possible to identify that the *Novelle* is set in late February or early March because of the mention of the masked ball, attended by Fridolin and Albertine, taking place towards the end of the carnival season. They return home from the ball in a 'weiße Winternacht' of which Fridolin later says to Marianne: 'Gestern abend lag der Schnee noch einen halben Meter hoch in den Straßen' (pp. 435, 444). The next night, however, the maid gives Fridolin his fur coat when he goes to visit the Hofrat but he 'mußte [...] den Pelz öffnen. Es war plötzlich Tauwetter eingetreten, der Schnee auf dem Fußsteig beinahe weggeschmolzen, und in der Luft wehte ein Hauch des kommenden Frühlings' (p. 441). It gradually becomes apparent that Fridolin's inappropriate apparel is symptomatic of his being ill-prepared for changes that are taking place within and around him. The impressionistic focus upon Fridolin's sense of smell that is particularly receptive to transitional phases in the seasons and, as will be shown, to sensual arousal, emphasises the liminal aspect of his psychological state.[15] To be more precise, Albertine's confession of desire impels Fridolin into a heightened bodily awareness of smell that indicates his sexual arousal during his crisis of masculinity, whilst the climatic changes mirror the relaxation of his reserve and his reluctance to take responsibility for his actions. Both the seasons and Fridolin's psyche at this stage of the narrative can be described as harbouring the energy of possibility – they are on the threshold of changes that will provide new forms and structures.

Especially in recent decades, meteorological metaphors have been repeatedly used by writers to denote a transition to new times; the most famous modern example is Ilya Ehrenberg's *Thaw* (1955; in German *Tauwetter*). In this novel, the notion of 'thaw' is used as a metaphor for the relaxation of the political climate in Soviet Russia after the death of Stalin and a concomitant awakening of the display of political emotions. A

[15] The importance of the sense of smell has been identified but not pursued by Hertha Krotkoff in 'Themen, Motive und Symbole in Arthur Schnitzler's *Traumnovelle*', *Modern Austrian Literature*, 5/i-ii (1972), 70-95.

decade later, the period in Czechoslovakia in which the country experienced greater economic and political freedom, under the leadership of Alexander Dubček, before being suppressed by Soviet forces in 1968, became known as the 'Prague Spring'. Inspired by Ehrenberg, Leslie Bodi's *Tauwetter in Wien* (1977) uses the metaphor of thaw to describe the enlightened reforms introduced in Austria during the reign of Austrian Emperor Joseph II (1780-90), when, alongside many other measures, censorship was briefly abolished, allowing a rich, often satirical literature to emerge. Bodi describes this period as 'ein Modellfall für jedes Tauwetter, für eine kurze Zeitspanne einer relativ liberalen Handhabung der Literaturpolitik in einem straff reglementierten, bürokratisierten Staat'.[16] Within a few years of Joseph II's death (which came just one year after the French Revolution (1789)) censorship was re-imposed in response to the fear that revolution would spread across Europe. Those exploiting the creative freedom provided by the thaw were highly conscious that it would soon come to an end: 'Die Schriftsteller haben mit Recht das Gefühl, die liberale Literaturpolitik werde nicht lange anhalten, und sie befürchten das baldige Eintreten eines neuen "Frostes".'[17] The title of Bodi's work, *Tauwetter in Wien*, could almost be an alternative title for *Traumnovelle*, although in Schnitzler's text the metaphor of thaw is, somewhat ironically, linked to the overcoming of the legacy of Enlightenment rationalism.

References to seasonal change are repeatedly encountered, especially in the early sections of *Traumnovelle*, and indeed open Chapters II, III and IV. For instance, when Fridolin is called out to Marianne's apartment during the night to attend to her dying father he opens the window and 'ließ die Luft herein, die, indes noch wärmer und frühlingshafter geworden, einen linden Duft aus den erwachenden fernen Wäldern mitzubringen schien' (p. 444). In symbolic terms, by welcoming in this new air and telling Marianne that it will do her good ('Die frische Luft wird Ihnen hoffentlich wohl tun' (p. 444)), Fridolin is encouraging a sense of release. Letting in the scented spring air, as it is described by the narrator, is as much for Fridolin's own good (however unwillingly he does it) as it is for Marianne's, since it has the effect of waking him up too, although he tells himself that he is doing it for sound medical

[16] Leslie Bodi, *Tauwetter in Wien. Zur Prosa der österreichischen Aufklärung 1781-1795* (Frankfurt a.M.: Fischer, 1977), p. 436. The second edition of Bodi's seminal study has been published in Vienna by Böhlau (1995).
[17] Ibid..

reasons. Significantly, letting in the scented air immediately precedes Marianne's dramatic, physical exhibition of desire for Fridolin, as she suddenly prostrates herself at his feet and embraces his knees.

It can be argued that, by focusing upon the considerable emotional and physical effect of olfactory perceptions on the individual, Schnitzler undermines the privileged position in western philosophy of sight and hearing (objective senses) over smell and taste (subjective senses), as a means to achieve conceptual knowledge.[18] Indeed, the sense of smell disrupts the Enlightenment dualism of subject/object since the object (smell) must become part of the subject (lining of the nose) in order for it to be perceived, whilst hearing and sound maintain the distinction: 'The dissolvability, the lack of a form and the difficulty in classifying odours gives olfaction an entirely different basis to the certitude of form, the separability of object from subject, and the distancing, of the objective senses.'[19] It can be argued, therefore, that once a smell is perceived by the senses it becomes liminal – it is neither subject nor object, but something in between. In addition, smells are uncontrollable – they transgress boundaries and 'lack meanings based on reason'; the potential that an odour may 'momentarily overwhelm the subject' provides a 'possible explanation for associating olfaction with irrationality and emotion'.[20] Hence, Horkheimer and Adorno suggest that civilisation considers 'Geruch als Schmach, als Zeichen niederer sozialer Schichten, minderer Rassen und unedler Tiere'.[21] Consequently, the impressionistic emphasis on bodily sensations, on taste and smell in particular, has been neglected by German classical aesthetics.[22] However, German-language writers like Heinrich Vogeler, for example, write of flowers 'im erdgen Bodenduft', whilst Georg Trakl describes how 'Resedenduft durchs kranke Fenster irrt'.[23] Undeniably, Trakl's sentence bears resemblance to the instance of Fridolin opening the windows of the sick room. Furthermore, 'smell is also an element in sexual experience, as Rainer Maria Rilke reminds us in "Persisches Heliotrop" [...] where the flowers please the

[18] Fiona Borthwick, 'Olfaction and Taste: Invasive Odours and Disappearing Objects – Critical Essay', *The Australian Journal of Anthropology*, 11/ii (2000), 1-7 (p. 1).
[19] Ibid..
[20] Ibid., p. 2.
[21] Max Horkheimer and Theodor W. Adorno, *'Dialektik der Aufklärung' und Schriften 1940-1950*, in Max Horkheimer, *Gesammelte Schriften*, 3rd edn, 19 vols (Frankfurt a.M.: Fischer, 2003), V, 214.
[22] Robertson, 'Modernism and the Self', p. 185.
[23] Ibid. The Vogeler quotation is taken from an untitled poem in the collection *Dir. Gedichte*, 2nd edn (Leipzig: Insel, 1907); the Trakl quotation comes from 'In der Heimat', in Trakl, *Dichtungen und Briefe*, 2 vols (Salzburg: Otto Müller, 1969), I, 60.

beloved by pervading the stillness with a scent of vanilla and cinnamon'.[24] Rilke's poem subtly demonstrates how sensations from the outside world (smell, temperature, touch) and emotions are intimately linked. Moreover, it isolates the connection between sensuality and smell identified by Horkheimer and Adorno as a sense more highly developed in animals which therefore reminds us of our instinctual animality.

By implication, awareness or the sense of embodied selfhood is heightened. For example, when Fridolin enters the mortuary towards the end of the text to investigate a female corpse, sensory perception is solely responsible for the instinctual and emotional reaction of the protagonist to his surroundings, rather than any rational response: 'Ein vertrauter, gewissermaßen heimatlicher Geruch von allerlei Chemikalien, der den angestammten Duft dieses Gebäudes übertonte, umfing Fridolin' (p. 497). Fridolin reflects that yesterday the woman's body was 'wunderbar' and 'blühend', now 'er sah einen gelblichen, faltigen Hals' which is the result of the physical process of decomposition (p. 500). He has similar thoughts about the Hofrat at the start of Chapter III as it somewhat randomly occurs to him that 'nach ewigen Gesetzen Verwesung und Zerfall ihr Werk schon begonnen hatten' (p. 446).[25] The issue of corporality is even more explicit when Fridolin enters Marianne's flat; his reaction is almost animal-like in the emphasis placed on smell and its relationship to sexual arousal. The physical appearance of Marianne along with the description of her aroma undermines the possibility of sexual adventures and dispels the attraction on Fridolin's part. He registers the distinctive smells of the sickroom and alongside them Marianne's bodily odours: 'Es roch nach alten Möbeln, Medikamenten, Petroleum, Küche; auch ein wenig nach Kölnisch Wasser und Rosenseife, und irgendwie spürte Fridolin auch den süßlich faden Geruch dieses blassen Mädchens' (p. 441). Before Fridolin lets in the warm, scented night air the conversation between Marianne and himself is strained: 'Das Schweigen im Raume lastete schwer' (p. 443). Once he opens the window, however, Marianne becomes less restrained; she gradually begins to cry, releasing her pent-up desire and emotion 'ganz ungehemmt' (p. 444). After this scene with Marianne, all of Fridolin's nocturnal encounters with women are

[24] Robertson, 'Modernism and the Self', pp. 185-86.
[25] When Fridolin finds the Hofrat dead he briefly thinks that his patient is 'nur scheintot' and has similar thoughts about the woman's body in the mortuary (pp. 444, 500). Such an attitude towards these corpses suggests that he entertains the possibility of a liminal period of 'maybe, might-be' with regard to death where the body behaves as if it were dead (or alive) whilst the bodily processes take on new form.

associated with the sense of smell in one way or another. Conversely, whilst he is in the company of Albertine there is no mention of Fridolin's responses to smell.

The emotions of resentment and compassion impel Fridolin to commit to the moment with Marianne; resentment for Albertine's confession about her irrational attraction to an officer she noticed whilst they were on a family holiday in Denmark, and compassion for Marianne's grief and desperation: 'Er zog Marianne fester an sich, doch verspürte er nicht die geringste Erregung; eher flößte ihm der Anblick des glanzlos trockenen Haares, der süßlich-fade Geruch ihres ungelüfteten Kleides einen leichten Widerwillen ein' (p. 445). Fridolin is not aroused by her scent and cannot therefore take the moment any further; he assumes the role of seducer because the situation appears to demand it, but he does not desire her. The encounter with Gibisier's daughter, the Pierrette, also makes use of the sense of smell to invoke the notion of instinctual sexuality: 'Ihr kleines schmales Gesicht war weiß bestäubt, mit einigen Schönheitspflästerchen bedeckt, von ihren zarten Brüsten stieg ein Duft von Rosen und Puder auf; – aus ihren Augen lächelte Schelmerei und Lust' (p. 459). In this instance, Fridolin is aroused by the Pierrette's scent, as can be seen from the emotions that he sees in her eyes; but they are, at least in part, a projection of his own desire. Moreover, the 'peculiar mixture of helplessness and lasciviousness' that he believes to perceive in the young girl is a reflection of 'ambivalence and anxiety on Fridolin's part' that corresponds to the liminalities in his mind.[26] However, the references to smell that signal his arousal are counterbalanced by wearier, more moralistic responses to the scene that compel him 'zu bleiben und der Pierrette in einer drohenden Gefahr beizustehen' (p. 460). Fridolin's heightened sense of smell during the encounters with the Pierrette and Marianne draws attention to the warmth brought by the thaw; heat diffuses aromas whereas frozen material has little scent. The thaw is, therefore, intimately related to Fridolin's heightened sensitivity to smells. This relationship is suggested in the opening section to *Traumnovelle* when the narrator explains that Fridolin and Albertine have been stirred by the 'Hauch von Abenteuer' on previous occasions (p. 436). Since 'Hauch' can mean a breath of wind, a breeze, a delicate smell or waft, it pre-empts the connection between weather metaphors and aromas that follows through the narrative.

[26] Eric L. Santner, 'Of Masters, Slaves and Other Seducers: Arthur Schnitzler's *Traumnovelle*', *Modern Austrian Literature*, 19/iii-iv (1986), 33-48 (p. 38).

At the beginning of the third section there are several more references to the weather, beginning with the 'Vorfrühlingswind[e]' which emphasises that Vienna is on the threshold of spring. In his walk through the gardens in front of the City Hall, Fridolin notices how 'Auf beschatteten Bänken saß da und dort ein Paar eng aneinandergeschmiegt, als wäre wirklich schon der Frühling da und die trügerisch-warme Luft nicht schwanger von Gefahren' (p 446). He makes a direct connection between the relaxation of reserve between couples and the seasons. In addition, the word 'schwanger' conveys a sense of potentiality in obviously sexualised terms. The thaw brings about a display of intimacy that suggests a lack of public decorum and poses a threat to the established code of social interaction. At this stage, it is only early spring so the display of affection between these couples is mild in comparison to the dangerous irrationality that the warm air promises to bring. It is, however, deceptive in the sense that spring has not fully arrived and there may be further frosts or snow that will inhibit passionate expression. Indeed, although 'Vorfrühling' is most readily translated as 'early spring', a more precise rendering would be 'pre-spring'. Thus, Vienna comes across as a mysteriously timeless and dormant city that is waiting for the spring to reach it from distant lands in order that it can be awakened from its hibernation. The city itself, on the threshold of change, can therefore be seen as a projection of Fridolin's psychological transformation: he enters into and gradually emerges from a crisis of masculine subjectivity.

The description of the canoodling couples is placed between Fridolin's encounter with Marianne and his meeting with the prostitute, Mizzi. Fridolin compares the aromas of the living quarters of these two women and reflects that Mizzi's room smells 'viel angenehmer als zum Beispiel in Mariannes Behausung' (p. 449). Fridolin's decision to go home with the prostitute is a relaxation of his normal wariness, but one that stops short of total self-abandonment: 'Er zog sie an sich, er warb um sie, wie um ein Mädchen, wie um eine geliebte Frau. Sie widerstand, er schämte sich und ließ endlich ab' (p. 450). In this instance, Fridolin has overstepped his 'shame threshold', which can be understood as the point at which he feels shame as it is determined by social structures of expectation.[27] So, although he has begun a journey of psychological transformation, at this stage Fridolin continues to be aware of and sensitive to the

[27] Norbert Elias, *The Civilising Process*, trans. by E. Jephcott (Oxford and Cambridge, MA: Blackwell, 1997), p. 113.

conventional boundaries of social interaction. Immediately after this encounter, at the start of Chapter IV, is a further reference to the weather: 'Es war indes noch wärmer geworden. Der laue Wind brachte in die enge Gasse einen Duft von feuchten Wiesen und fernem Bergfrühling', followed shortly afterwards by a reference to the warm, dry wind of the 'Föhn' (which has long been thought of as upsetting the physical and psychological wellbeing of those who are sensitive to its effects) playing about Fridolin's temples (p. 451). This emphasises the notion of nature versus civilisation: the thaw, an inevitable force of nature, breaks down the rigid structures of social interaction, thereby enabling a sensitive expression of warmth between individuals.

After the sexually charged meeting with the Pierrette and immediately before the potentially orgiastic experience at the secret society, Fridolin leans out of the coach and registers 'die unnatürlich warme Luft' and can still discern the enchanting scent of the Pierrette (pp. 461, 462). Once in the rooms of the secluded villa, a 'fremdartiger, schwüler Wohlgeruch, wie von südlandischen Gärten, umfing ihn' (p. 463). There is a sense that here, where desire is openly expressed (albeit anonymously), the thaw has done its work and spring, or even summer, is well established. These factors (the warm air and his sensory perceptions) combine to create an intoxicating effect: 'Fridolin war wie trunken, nicht nur von ihr, ihrem duftenden Leib, ihrem rotglühenden Mund, nicht nur von der Atmosphäre des Raumes' (pp. 466-67). Attention is drawn again to the relationship between animalistic desire and smell by Fridolin's 'ungestillte[s], quälende[s] Verlangen nach dem wundersamen Frauenleib, dessen Duft noch um ihn strich' (p. 467). However, as soon as Fridolin jumps out of the coach that carries him away from the secret society after his expulsion, he notices the change in the weather: 'Der Himmel war wie bedeckt, die Wolken jagten, der Wind pfiff, Fridolin stand im Schnee' (p. 472). The secret society (like all his other adventures) remains a matter of possibilities, of opportunities not ultimately taken; the scents from warmer lands are too exotic for him, as is the display of desire with which they are associated. The re-assertion of winter affirms that Fridolin is on the threshold of change and is as yet unable to carry anything through. Likewise, the city remains in a liminal stage of potentiality insofar as the thaw has not yet reached the outer suburbs. That Fridolin 'stand allein mit offenem Pelz' in the snow suggests that he remains ill-adjusted to the impending changes or, more precisely, to the return of winter conditions. The next day, when

Fridolin travels around Vienna in an attempt to tie up the loose ends of the night before, the weather changes again: 'Der Himmel war blaßblau, mit weißen Wölkchen, und die Sonne schien frühlingswarm' (p. 486). Once more he is ill-equipped: 'Der Mantel wurde ihm schwer; er legte ihn ab und warf ihn um die Schultern' (p. 486). This is the last time that any reference is made to the change in the seasons as Fridolin is now returning from the psychological Other condition and is better adjusted to married and social life.

However, the point when the liminal phase comes to an end is suggested by further references to smell. Fridolin is repulsed by the combination of chemical, human and domestic smells in Marianne's flat but finds the presumably even less seductive medical odour of the mortuary 'vertraut' and 'heimatlich' (p. 497). These two adjectives are almost a repetition, with the slightly odd 'heimatlich' seeming a deliberate contrast to the previously 'foreign' aromas that have been released by the thaw. For example, it is noted how the mask given to Fridolin by the costumier 'roch nach einem fremdartigen, etwas widerlichen Parfüm' (p. 460). Although he finds the perfume emanating from the mask slightly unpleasant, it is also exotic, unfamiliar, and therefore goes hand in hand with Fridolin's sense of homelessness during the night – he feels that he has moved into 'irgendeine andere, ferne, fremde Welt' (p. 451) – in contrast to his gradual re-accustomisation to the familiar surroundings and aromas of everyday life. The final return to the familiar is marked by Fridolin failing to register any response to the disinfectant he uses to wash his hands after touching the corpse: he 'reinigte seine Hände sorgfältig mit Lysol und Seife' (p. 501). The lack of comment on the strong and distinctive aroma in conjunction with the cessation of weather metaphors suggests that he is no longer in the heightened state of sensitivity to smell that appeared to have been brought about by the thaw and, therefore, no longer likely to reject his conventional life.

In a broader reading of the metaphor of thaw in *Traumnovelle*, the weather changes might be said to reflect the development from the reserved and restrained society of the Habsburg Empire to a general relaxation of social conventions and morals in the 1920s that opened up the possibilities for artistic and sexual self-expression but also threatened traditional notions of masculinity. For example, aristocratic titles were abolished and with them notions of privilege; the military – formerly a substantial and

influential social layer – lost its purpose and identity with the effect that the military code of honour and definitions of masculinity that it generated also became obsolete; women experienced a degree of emancipation.[28] In the theatre, censorship was first relaxed and then abolished completely in 1926, a process that particularly benefited Schnitzler, whose *Professor Bernhardi* (1912) was performed in Vienna for the first time in December 1918, followed by *Reigen* (1896/7) on 9 January 1921.[29]

In *Traumnovelle* a thaw can also be seen in the relaxation of the reserve about the verbal or physical expression of sexual desire expected between married couples in the nineteenth century. The text explores the possibility of honesty about desire which can be understood as a thaw of the traditional, stuffy protocols of marriage and an acceptance of 'open' desire and fantasy.[30] *Traumnovelle* does warn, however, that once snow has thawed (and possibly re-frozen), it is not the same – it is dirty and has a different shape: 'Der Schnee in den Straßen war geschmolzen, links und rechts waren kleine schmutzig-weiße Häuflein aufgeschichtet' (p. 446). By implication, the alteration in the mode of interaction between Albertine and Fridolin will not necessarily improve their relationship nor make them any happier. The following example shows how Fridolin and Albertine are injured emotionally by seducing each other into telling more and more about their most secret desires:

> bang, selbstquälerisch, in unlauterer Neugier versuchten sie eines aus dem andern Geständnisse hervorzulocken und, ängstlich näher zusammenrückend, forschte jedes in sich nach irgendeiner Tatsache, so gleichgültig, nach einem Erlebnis, so nichtig es sein mochte, das für das Unsagbare als Ausdruck gelten, und dessen aufrichtige Beichte sie vielleicht von einer Spannung und einem Mißtrauen befreien könnte, das allmählich unerträglich zu werden anfing (p. 436).

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[28] Wendelin Schmidt-Dengler, 'Wien 1918: Glanzloses Finale', in *Ohne Nostalgie* (Vienna, Cologne and Weimar: Böhlau, 2002), pp. 24-52 (p. 27).

[29] See Gerd Schneider, *Die Rezeption von Arthur Schnitzlers REIGEN 1897-1994. Pressespiegel und andere zeitgenössische Kommentare* (Riverside, CA: Ariadne Press, 1995). See also Schneider, 'The Social and Political Context of Arthur Schnitzler's *Reigen* in Berlin, Vienna, and New York: 1900-1933', in *A Companion*, pp. 27-57 (pp. 44-49), for an account of the anti-Semitic attacks on Schnitzler and his work in Vienna during the early 1920s and an analysis of the societal and political concerns displayed in responses to *Reigen*.

[30] Karl Leydecker investigates 'Marital Crisis, Open Marriage, Separation and Divorce in Schnitzler's Dramas', in Ian Foster and Florian Krobb (eds), *Arthur Schnitzler. Zeitgenossenschaften. Contemporaneities* (Bern: Lang, 2002), pp. 275-88.

There is no question that the more they confess, the more emotional violence they do to one another; Schnitzler, therefore, demonstrates the danger of too much honesty between married couples. Albertine's honesty, in particular, can be seen as a threat to patriarchal hierarchy in which female desire is irrelevant and male desire is the controlling and defining force of the relationship. In addition, the nature of Albertine's desire, which she reveals in the recounting of her dream, can be regarded as transgressing moral codes of behaviour: 'ob außer mir noch drei oder zehn oder noch tausend Paare da waren, ob ich sie sah oder nicht, ob ich nur jenem einen oder auch andern gehörte, ich könnte es nicht sagen' (p. 478). Such desire poses a threat not only to the marriage of Albertine and Fridolin in particular, but to the sanctity of marriage in general, which is founded upon the fidelity of wife to husband, even in her thoughts. The complexity of how to negotiate sexual desires and fantasies within social institutions remains a grey area at the end of *Traumnovelle*. On the one hand, the text suggests that, if the internalised bonds of marriage are loosened, then, rather than the descent into sexual depravity, a couple can reach a deeper understanding of each other. On the other hand, too much honesty can be destructive. A degree of thaw is needed within the existing structure of marriage in order for the relations between married couples to blossom into true understanding and companionship, but this openness should be combined with an equal measure of acceptance that, sometimes, it is better not to know. The related issue of moral responsibility for the expression of erotic desire that transgresses social codes of interaction will be taken up in the following section in relation to Schnitzler's ideas on the psyche.

(ii) Perceptions of (un)intentionality in the male self

This investigation will now discuss the ways in which Schnitzler assimilates psychological discourse into his *Novelle*, with a particular focus upon the response of the male self to disturbances in the perception of volition, responsibility and identity. Whilst literary analyses that use Freudian psychoanalysis to interpret Schnitzler's work have led to invaluable insights, they will not form the focus of this study, despite the parallel that Freud saw between his own and Schnitzler's understanding of the psyche. The similarity is, at least in part, a result of these men being products of the same cultural climate; their rejection of ideas such as the wholeness and the rationality of the self was part of the realisation achieved by many at the time that

these notions had ceased to be tenable. Indeed, both Schnitzler and Freud maintain a deep attachment to the Enlightenment legacy, and neither of them celebrates the notion of psychological fragmentation. What is more, both men studied medicine at the University of Vienna and were taught and strongly influenced by the same Professors.

Schnitzler was opposed to fundamental aspects of Freudian psychoanalysis, not only the Oedipus complex and theories on infantile sexuality but also the deterministic nature of psychoanalysis.[31] He argues that much that is held as unique to the unconscious realm by Freud is not: 'Das völlig Bewußte ist selten, aber auch das gänzlich Unbewußte'.[32] In light of this criticism, it is necessary to consider Schnitzler's works within the context of his own theory of the *Mittelbewußtsein*; this is a liminal concept that he preferred to Freud's dualistic understanding of the psyche. Although Schnitzler failed to come up with ideas on the Conscious and Unconscious that were less deterministic than Freud's, in as much as he conceptualises divisions of the psyche as having specific roles in the development of the individual, the concept of the *Mittelbewußtsein* creates more room for ethical responsibility, since it is accessible through concerted self-reflection and therefore has implications for the interpretation of human behaviour.[33] In addition, the correspondence between the concepts of liminality and the *Mittelbewußtsein* invites a reading of this notion of the psyche in relation to Schnitzler's works: 'Es ist das ungeheuerste Gebiet des Seelen- und Geisteslebens; von da aus steigen die Elemente ununterbrochen ins Bewußte auf oder sinken ins Unbewußte hinab.'[34] Schnitzler also describes it as 'eine Art fluktuierendes Zwischenland', betwixt-and-between the unconscious and conscious, an area of transition between one form of psychological experience and another.[35] Moreover, many of his aphoristic comments on the *Mittelbewußtsein* date from 1924, which indicates that Schnitzler simultaneously worked on *Traumnovelle* and

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[31] See Horst Thomé, *Autonomes Ich und »Inneres Ausland«: Studien über Realismus, Tiefenpsychologie und Psychiatrie in deutschen Erzähltexten (1848-1914)* (Tübingen: Niemeyer, 1993), pp. 636-37, for an overview of Schnitzler's thoughts on these aspects of psychoanalysis.
[32] Schnitzler, 'Über Psychoanalyse', *Protokolle*, 11/ii (1976), 277-84 (p. 282).
[33] See Thomé, 'Die Beobachtbarkeit des Psychischen bei Arthur Schnitzler und Sigmund Freud', in *Arthur Schnitzler im zwanzigsten Jahrhundert*, pp. 51-66, for a comparison of Freud's and Schnitzler's conception of the psyche.
[34] Schnitzler, 'Über Psychoanalyse', p. 283.
[35] Schnitzler, 'Psychologische Literatur', in *Aphorismen und Betrachtungen*, ed. by Robert O. Weiss (Frankfurt a.M.: Fischer, 1967), p. 455.

formulated his theoretical ideas about the psyche. Although the *Buch der Sprüche und Bedenken* (1927) includes reflections spanning the years 1886-1927, Schnitzler's reworking of the older aphorisms during 1924 and 1925 suggests that he continued to see value in this material at the time that he was working on *Traumnovelle*.[36] This is particularly important in relation to the 'impressionist' notion of the psyche, which tends to be thought of as characterising primarily Schnitzler's works of the 1890s, such as *Anatol* (1893).

Alongside the idea of an intermediate level of consciousness, Schnitzler also conceived of the condition of 'Kernlosigkeit': 'Die Seele mancher Menschen scheint aus einzelnen gewissermaßen flottierenden Elementen zu bestehen, die sich niemals um ein Zentrum zu gruppieren, also auch keine Einheit zu bilden imstande sind. So lebt der kernlose Mensch in einer ungeheuren und ihm doch niemals völlig zu Bewußtsein kommenden Einsamkeit dahin.'[37] This is defined in *Buch der Sprüche und Bedenken* as a state of disorientation where individuals amble between different jobs and experiences, surrendering themselves to the immediacy of the moment without a plan of action and evading responsibility. Characters in this condition are usually financially secure and have no interest in current affairs. Similar to the *Mittelbewußtsein*, 'Kernlosigkeit' is a psychological state that exists somewhere between the Conscious and Unconscious, where the reciprocal influences of social forces and unconscious drives are at work on the daily life of the individual. The idea of individuals lacking a core of personality also appears to correspond to Mach's notion of 'Das unrettbare Ich', but, as Horst Thomé points out, 'Machs Analysen gelten dem psychischen Normalfall und damit allen Menschen, während Schnitzler von "manchen Menschen" oder von der "großen Mehrzahl" spricht.'[38]

This 'impressionistic' conception of the personality, outlined in the Introduction, and the individual's relationship to reality can be mapped onto the state of mind into

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[36] Rainer Noltenius, *Hofmannsthal – Schröder – Schnitzler. Möglichkeiten und Grenzen des modernen Aphorismus* (Stuttgart: Metzlersche Verlagsbuchhandlung, 1969), p. 142.
[37] Schnitzler, *Aphorismen und Betrachtungen*, p. 53.
[38] Thomé investigates Schnitzler's notion of 'Kernlosigkeit' in relation to contemporary psychology, in 'Kernlosigkeit und Pose. Zur Rekonstruktion von Schnitzlers Psychologie', *Text und Kontext*, 20 (1984), 62-87 (p. 63). Judith Ryan argues that Mach's 'influence on Schnitzler is evident from the 1890s on' and is much less debatable than Freud's influence on the writer, in *The Vanishing Subject. Early Psychology and Literary Modernism* (Chicago, IL and London: University of Chicago Press, 1991), p. 128.

which Fridolin slips during the narrative of *Traumnovelle*; unlike Anatol, it is not his habitual mode of behaviour. It is described how Fridolin 'fühlte sich ungeschickt, hilflos, alles zerfloß ihm unter den Händen; alles wurde unwirklich, sogar sein Heim, seine Frau, sein Kind, sein Beruf, ja, er selbst, wie er so mit schweifenden Gedanken die abendlichen Straßen mechanisch weiterging' (p. 491). At this point Fridolin also muses on the possibility of living a double life – a state of existence that inevitably involves the individual negotiating two psychologies, two selves. In a sense, he questions the continuity of the self, reflecting that even dreams can give the individual the impression, in milder form, of having lived other lives (p. 491). This state of subjectivity, in which Fridolin's consciousness accords equal status to thoughts, disjointed impressions, dreams and actual events, and he mechanically wanders through the streets of Vienna with no real purpose or concept of the meaning of time, contrasts with his behaviour in his conventional life as doctor and husband. Somewhat stridently, Lee Jennings attributes Fridolin's behaviour to a 'schizoid lack of self', describes his thoughts and actions as an 'oscillation of personalities', and refers to him as an 'unwittingly impressionistic hero'.[39] Whilst Jennings supports the assertion that Fridolin can be classed as 'kernlos', this study understands Schnitzler's depiction of the male self in more subtle terms. Jennings perceptively argues, however, that *Traumnovelle* is 'an oblique but pointed warning about the dangerous path being trod' by the protagonist in this state of subjectivity.[40] Central to Schnitzler's *Novelle* is how the individual functions in the world in a 'kernlos' state of subjectivity, in terms of responsibility for decision-making and actions. This argument is tied in with the notions of *Willkür*, authenticity and identity, as will now be shown.

Despite *Traumnovelle* being set in late-nineteenth-century bourgeois Vienna, it is a profoundly self-conscious, modern work in line with the definition given by Keith Ansell-Pearson: 'Self-conscious modernity is based on the recognition that once the will has become detached from social and cultural practices there then arises the problem of the authenticity and identity of the self. It is at the moment of its emancipation from tradition, custom, God, etc., that the self experiences contingency

[39] Lee B. Jennings, 'Schnitzler's *Traumnovelle* – Meat or Poison?', *Seminar*, 17/i (1981), 73-82 (pp. 76-80).
[40] Ibid., p.80.

and fragility.'[41] In response to Albertine's honesty, which Fridolin regards as transgressing the accepted limits of female sexuality, his will, as Ansell-Pearson puts it, becomes detached from social foundations, and he decides not to go home when his night's work is over. Following this turning-point, Fridolin is no longer sure of things he previously viewed as certainties: he finds his wife 'treulos', 'grausam' and 'verräterisch' and believes that he hates her more than he ever loved her (p. 481). Inextricably associated with the change in emotion towards Albertine is Fridolin's questioning of his profession, authenticity and sense of self. His 'emancipating' psychological detachment from wife, family and 'reality' results in experiences of contingency and fragility: 'seit dem Abendgespräch mit Albertine rückte er immer weiter fort aus dem gewohnten Bezirk seines Daseins in irgendeine andere, ferne, fremde Welt' (p. 451). His retreat from reality is combined with a loss of autonomy and of perceived imposition of his will on his environment.

Schnitzler repeatedly uses the term 'unwillkürlich' to signal Fridolin's perceived lack of willpower. The importance of this term for describing his disorientating experiences can be understood in relation to 'Willkür', a concept articulated by Immanuel Kant as negative freedom. 'In Kant, as later in Hegel, a distinction is made between *der Wille* and *die Willkür* as a way of distinguishing between the will as a source of command and sovereignty (the legislating will) and the will as a faculty of choice and arbitrary preference, the latter being no more than the reflection of the personal desires of the individual subject and not something inherently rational and universal.'[42] Indeed, *Willkür* has the sense of despotism and arbitrary use of power, and is hence negative, although in Schnitzler's usage 'unwillkürlich' seems to stand in clearer opposition to *Wille*. For example, *Wille* connotes intention, volition and control, whereas 'unwillkürlich' signifies spontaneous reaction, instinct and lack of power over the self. In addition, it is a medical term meaning 'involuntary', as in muscle spasms and reflex actions, which also relates to the physical manifestation of unconscious psychological processes.

[41] Keith Ansell-Pearson, 'Nietzsche, and the problem of the will in modernity', in Keith Ansell-Pearson (ed.), *Nietzsche and Modern German Thought* (London: Routledge, 1991), pp. 165-91 (p. 186).
[42] Ibid., p. 169.

As a doctor, the psychological and physiological import of the term 'unwillkürlich' would have had particular significance for Schnitzler, and also potentially for the physician Fridolin. Schnitzler's critique of the Freudian emphasis on the unconscious in 1921 displays that he locates *Wille* and the capacity for *Willkür* in the *Mittelbewußtsein*. Schnitzler argues that Freud's 'Überdeterminieren um jeden Preis läßt sich natürlich alles deuten und alles hinlegen', which necessarily means that nothing is accidental and there can be no cause and effect. For Schnitzler, this entails that 'Alles ist bedingt, doch handelt es sich darum, die richtigen Stufen zu finden, um bis zum Urgrund der Dinge hinabzusteigen. Durch die Umkehrung, die Verschiebung und die Sublimierung weitet sie die Deutungsgrenzen so sehr gegen das Willkürliche zu, daß jede Kontrolle unmöglich und jede Erklärung genau so gestattet sein kann wie ihr Gegenteil.'[43] In contrast to the chaos and contingency of Freud's notion of the unconscious, Schnitzler's concept of the *Mittelbewusstsein* recognises reality; this means that the mid-level of consciousness is exposed to and guided by social structures of human interaction and personal behaviour.[44] It is the conception of a psychological state between the sub*liminal* (below the threshold of conscious perception) and a state of full moral perception, in which one is, as Fridolin puts it, 'völlig wach' (p. 474). Theoretically, therefore, an individual in this state of subjectivity can exert control over and understand his or her actions and thoughts. Since, as Arthur Brittan explains, male intentionality 'enters into gender relations from the vantage point of authority,' the repeated references to Fridolin's actions as 'unwillkürlich' imply a disturbance to his perception of the self and a threat to his social position as a male subject.[45] As will be shown, investigating whether Fridolin's actions are (un)intentional makes it possible for the reader to decide to what degree he can be held responsible for his actions, as well as making it possible to monitor the process by which he recovers his masculine subjectivity.

The earliest use of the term 'unwillkürlich' occurs during Fridolin's narration of his encounter with the young girl at the Danish coast: 'Unwillkürlich breitete ich meine

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[43] Schnitzler, 'Über Psychoanalyse', pp. 277-78.
[44] Felix Tweraser, *Political Dimensions of Arthur Schnitzler's Late Fiction* (Colombia, SC: Camden House, 1998), p. 152. Tweraser discusses how the *Mittelbewußtsein* informs Schnitzler's prose characterisations in *Leutnant Gustl*, *Casanovas Heimfahrt* (1918) and *Spiel im Morgengrauen* (1927), in 'Schnitzler's Turn to Prose Fiction: The Depiction of Consciousness in Selected Narratives', in *A Companion*, pp. 149-86.
[45] Brittan, p. 194.

Arme nach ihr aus, Hingebung und Freude war in ihrem Blick' (p. 438). That this is direct speech suggests that the term emerges from Fridolin's own vocabulary and mindset. Afterwards, 'unwillkürlich' is taken up and used by the narrator/protagonist in the form of *erlebte Rede*. This means that the narrator colludes with the evasion of responsibility, since he offers no objective response to the protagonist's reckless self-deception. Fridolin's gesture of longing for the young girl anticipates several instances in the narrative where he kisses or touches women, as the narrative claims, without command of his senses. When Fridolin attends to Marianne's father, we are told that he 'berührte mechanisch die Stirn des Toten' (p. 441). Since this action is associated with assessing a patient's temperature but is not a reliable method of ascertaining whether someone is breathing, it suggests that he has absent-mindedly forgotten for a moment that the *Hofrat* is dead. Nonetheless, it is only in relation to the claim to involuntary contact with women that an attempt is made to circumvent the issue of moral responsibility. When Fridolin is barged 'absichtlich' (a word that imputes an element of will) by the young fraternity student he 'blieb unwillkürlich stehen' (p. 447). Although attention is drawn to the differences between intentional and involuntary actions in these men, Fridolin's reaction is a socially conditioned reflex. The same can be said of his reaction to the use of his professional title by the prostitute, Mizzi: 'Unwillkürlich wandte er sich um' (p. 449). Where Fridolin experiences genuine reflexive responses to external stimuli, no moral judgment can be made of his behaviour. Thus, it is possible to distinguish between the use of 'unwillkürlich' as a social and a physical reflex. With limited reflection and conscious effort, social reflexes can be understood and, theoretically, controlled. Physical reflexes, conversely, cannot be inhibited if their origin is neurological or instinctual. If physical reflexes are the manifestation of sexual desire, however, they can be prevented through concerted self-control and are, therefore, subject to moral evaluation.

The first encounter with a woman, after Fridolin has been thrown into crisis by Albertine's confession, is with Marianne. In reaction to her grief it is narrated how 'Unwillkürlich legte er seine Hand auf ihren Scheitel und strich ihr über die Stirn' (p. 444). Whilst it is possible that Fridolin is merely taking Marianne's temperature, his gentle and intimate response can potentially be construed as transgressing the boundaries of propriety. By way of contrast, Fridolin's treatment of Mizzi is a social

reflex that she regards as being out of place because of her occupation: 'Er nahm ihre Hand und küßte sie unwillkürlich' (p. 451). In this instance, Fridolin disregards social convention by treating the prostitute with a degree of courtesy and chivalry that would be expected by a woman of his own social class. Although they do not have sex, a closeness develops between them that disregards the accepted mode of interaction between social classes: the prostitute is 'erstaunt' and 'fast erschrocken' by Fridolin's actions (p. 451). However, when it is described that Fridolin kisses Marianne on the forehead 'beinahe unwillkürlich', the narrator's use of 'beinahe' reveals that this kiss, perhaps an asexual kiss that one would give a child or a partly sexualised gesture over which he is trying to gain control, is not entirely involuntary (p. 444). Whatever the reason for the kiss, Fridolin is in a liminal psychological state between being able to exert control over his actions (and therefore having moral awareness of the potential consequences) and having no command over his will, that is to say, reacting instinctively to the situation. This suggests that, where it suits him to do so, Fridolin blames his instinctual, reflexive self, in order to evade the issue of responsibility. By way of contrast, when he returns home to Albertine after his night of adventure, it is claimed that 'Unwillkürlich rief er sie beim Namen', but as Albertine does not wake up he calls her 'nochmals' and 'lauter' (p. 474). As there is no reaction to the first spontaneous call to his wife, Fridolin imposes his will upon the sleeping Albertine and forces her to wake up. It can be argued that his first call to his slumbering wife is a protective gesture to rouse her from a vivid dream and is, therefore, perhaps more genuine as an unintentional action than the kiss he places on Marianne's forehead. The context of the use 'unwillkürlich' here is different in nature from other instances where it is used as an excuse for inappropriate behaviour.

There are instances in the narrative where it is described how Fridolin actively avoids responsibility: 'Und er beschleunigte seinen Schritt, wie um jeder Art von Verantwortung und Versuchung so rasch als möglich zu entfliehen' (p. 446). The use of 'wie um' makes clear that this is the narrator's interpretation of Fridolin's behaviour. Although this remark refers to providing for the homeless people of Vienna, it is relevant for Fridolin's actions throughout his adventures whilst he is 'kernlos'. There is an instance with his wife, however, where Fridolin appears genuinely to oscillate between asserting his will and being driven by instinct: 'wie sehr er diese Frau auch zu hassen gewillt war,' he 'unwillkürlich, ja gegen seinen

Willen, – ehe er diese vertraute Hand aus der seinen löste, berührte [...] sie sanft mit seinen Lippen' (p. 481). Fridolin is highly conscious of how he feels towards Albertine, yet his will does not have sovereignty over his reflexes or more deep-seated feelings. There is a similar complete confusion of Fridolin's actions and lack of understanding of the self when he returns to Mizzi's lodgings the next day. Although he unreflectively makes his way home he ends up in her street: 'Und wie er so weiterging und doch unwillkürlich die Richtung nach seiner Wohnung nahm, geriet er in die Nähe der dunklen, ziemlich verrufenen Gasse' (p. 492). But afterwards, it is stated that he was unintentionally avoiding returning home and actually walking in the opposite direction: 'Und nun wußte er, warum seine Schritte ihn statt in der Richtung seines Hauses unwillkürlich immer weiter in die entgegengesetzte führten' (p. 493). The absurdity of this sentence, which suggests that Fridolin's legs have a will of their own, subtly reveals his self-deception and is also one means by which the narrative voice provides the observant reader with an ethical perspective on Fridolin's actions.

The sense that Fridolin has lost rational control over his actions is strongest during the scene in the mortuary, towards the end of the *Novelle*, where 'unwillkürlich' is used three times in quick succession and on the third occasion even paraphrased for emphasis: 'Unwillkürlich streckte Fridolin die Hand aus, um den Kopf zurechtzurücken, doch mit einer Scheu, die ihm, dem Arzt, sonst fremd war, zögerte er wieder' (p. 499); 'Fridolin beugte sich unwillkürlich tiefer herab' (p. 500); 'Unwillkürlich, ja wie von einer unsichtbaren Macht gezwungen und geführt, berührte Fridolin mit beiden Händen die Stirne, die Wangen, die Schultern, die Arme der toten Frau; dann schlang er seine Finger wie zu einem Liebesspiel in die der Toten [...] und wie magisch hingezogen beugte er sich herab' (p. 500). That Fridolin hesitates and registers that his tenderness and timidity with this corpse are not fitting to the situation suggest that his psyche is on the threshold of rational awareness of social propriety. Although the narrative attempts to excuse Fridolin's behaviour by suggesting that it is as if he is compelled by a magical force beyond his control, the intimacy that Fridolin shows towards the corpse may arouse disgust in the reader as it is necrophilic in nature. In the end, the voice of moral judgment is provided by Doctor Adler's question: 'Aber was treibst du denn?' (p. 500). This breaks the spell: 'Fridolin kam jählings zur Besinnung' (p. 500). Attention is then brought to his sense of smell; Fridolin merely registers the familiar medical smells of a mortuary (p. 501). There is

no impressionistic emphasis on the effect of scents on his bodily sensations as he gradually emerges from his liminal psychological state. Afterwards, the word 'unwillkürlich' is no longer used to describe Fridolin's actions (pp. 500-04).

During the orgy scene there is no mention of Fridolin's actions being 'unwillkürlich' but it is made clear that he is intoxicated by the scents and atmosphere of the room which compromise his judgment. As Cohn suggests, the orgy is 'arrested on the threshold between desire and fulfilment, sex is, as it were, eternalised at the foreplay stage'.[46] Fridolin does not know how to play this game, indeed all his adventures thus far have been aspects of foreplay – touch, smell, teasing, and declarations of love. Whether welcome or not, they are cumulatively responsible for his arousal and frustration: 'er war berauscht und durstig zugleich von all den Erlebnissen dieser Nacht, deren keines einen Abschluß gehabt hatte' (p. 467). As part of the task of undressing the other, the act of taking off the veil is a part of foreplay, of revealing the body. That Fridolin fails to remove the mysterious woman's veil and that his desire remains on the threshold of satisfaction is representative of his experiences throughout the narrative – the thaw does not carry through to complete sexual and emotional liberation: 'Weder wird das Erlebnis mit Marianne abgeschlossen noch das mit dem Dirne und mit Pierrette, noch die Begegnung mit der Unbekannten in der geheimen Gesellschaft. Es hat sogar den Anschein, als sei es gerade das geheime Prinzip der Gesellschaft, das entfachte Verlangen nicht zu befriedigen'.[47] Indeed, the narrative suggests that Fridolin's transgression of the rules of the secret society quite possibly leads to the mysterious woman's death.

The narrative's portrayal of Fridolin's psyche as 'kernlos' and of his actions as 'unwillkürlich' and mechanical make it possible to interpret Fridolin's conduct as unintentional and therefore without meaning that can be judged in a moral sense. Arguably, Schnitzler puts Nietzsche's concept of the self and its relationship to morality to the test. Nietzsche suggests that control implies a fixed psychological

[46] Dorrit Cohn, 'A Triad of Dream Narratives: *Der Tod Georgs, Das Märchen der 672. Nacht, Traumnovelle*,' *Focus on Vienna. Change and Continuity in Literature, Art and Intellectual History. Houston German Studies*, 4 (1982), 58-71 (p. 68).
[47] Hartmut Scheible, 'Nachwort', in Schnitzler, *Traumnovelle* (Stuttgart: Reclam, 2002), pp. 105-27 (p. 121).

arrangement that serves as a point of moral reference.[48] Since this does not exist, individuals cannot be held responsible for the moral value of their actions. Moreover, 'there are no fixed or pre-established moral rules and conventions by which free, spontaneous, and creative human action can be judged. The essential nature of 'free' agency is that of self-creation, and for this one needs to be beyond good and evil.'[49] Morality itself is therefore contingent. Nietzsche also asserts in *Der Wille zur Macht* that '"Alles hat keinen Sinn" – diese melancholische Sentenz heißt "aller Sinn liegt in der Absicht, und gesetzt, daß die Absicht ganz und gar fehlt, so fehlt auch ganz und gar der Sinn".'[50] However, whilst Fridolin's lack of intention implies an unreflective, instinctual response to stimuli which corresponds to his animalistic sensitivity to smells and temperature, and the word 'unwillkürlich' is applied most frequently in relation to Fridolin's encounters with women in order to divest his erotic desire of any deliberation, Schnitzler's location of '(un)willkürlich' in the *Mittelbewußtsein* reveals that it is fair to judge the moral implications of Fridolin's actions, since with limited reflection and conscious effort they can be controlled.

(iii) Liminal aspects of form and narrative technique

There are liminalities of characterisation, theme and form in *Traumnovelle*. Indeed, the *Novelle* as a genre can be described as liminal in the sense that it exists at the point of intersection between the *Erzählung* and the novel and therefore has an ambiguous genre-identity. Until the 1920s, the *Novelle* was a term used to refer to both traditional *Novellen* and the newer type of short prose fiction that was beginning to gain in popularity – many writers (and publishers) used the terms *Novelle* and *Erzählung* almost interchangeably. This fluidity of definition in the twentieth century bears witness to the ambiguity of the word itself, its dubious relationship to the *Erzählung* and the concomitant difficulty of defining the genre. This section will investigate how liminalities can be identified in particular generic aspects of *Traumnovelle*. Schnitzler always thought of his text as a *Novelle*, although he found it hard to settle on its title. His diaries show how he oscillated between calling it 'Doppelnovelle' and

[48] Ansell-Pearson, p. 186.
[49] Ibid..
[50] Nietzsche, *Der Wille zur Macht* (Leipzig: Alfred Kröner Verlag, 1930), p. 444.

'Traumnovelle', before he settled finally upon the latter.[51] Despite the request of his publisher Samuel Fischer that he change the title to 'Kein Traum ist völlig Traum' Schnitzler defended the reasons for his choice: 'Den Titel möchte ich nicht ändern. Er ist ohne jede Pretention, geht gut ins Ohr, sagt nicht zu viel und nicht zu wenig, ich (und Andere) haben vergeblich versucht einen besseren zu finden.'[52] Given Schnitzler's adamant stance regarding the title of his work, which leaves no doubt as to its genre or to the importance of dream within its narrative economy, it is appropriate to investigate how far *Traumnovelle* exemplifies the traditional idea of the *Novelle*.

Contemporary commentators begin the debate over the confusion of dream and reality as it is encapsulated in the juxtaposition of 'Traum' and *Novelle* in the title.[53] Crucially, it is impossible to say with any certainty whether Fridolin 'actually' experiences his nocturnal adventures or whether the whole *Novelle* is a 'fantastique onirique', as most recently propounded by Le Rider.[54] Conservative reviewers complain that the inability to distinguish between dream and reality creates friction with the conception of the 'ideal' *Novelle* which, traditionally, has been viewed as a genre that is in debate with realism. The narrator mediates between the pre-understanding of social reality that the reader brings to the text and the extraordinary event that is both possible yet unexpected within experiential reality. For example, Alexander Baldus claims in his obituary for Schnitzler that there is an internal contradiction between 'Stoff und Gestaltung' in *Traumnovelle* that disappoints the reader.[55] However, as Hans Kafka recognises, the dissonance between form and content in the title of the *Novelle* can be understood as indicative of the achievement

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[51] For examples of how often Schnitzler changed his mind over the title see entries for 25 October 1924, 16 November 1924, 6 December 1924, 16 December 1924, and 18 December 1924, in *Tagebuch, 1923-1926*, ed. by Werner Welzig et al. (Vienna: Österreichische Akademie der Wissenschaften, 1995).

[52] Samuel Fischer and Hedwig Fischer, *Briefwechsel mit Autoren*, ed. by Dierk Rodewald and Corinna Fiedler (Frankfurt a.M.: Fischer, 1989), p. 147.

[53] See, for example, Conrad Aiken, 'Dream Infidelity Is Schnitzler's Theme in A Charming Novellette', *New York Evening Post Literary Review*, 2 April 1927 (EUL MS 214 box 5/7) and Carl Lafite, 'Feuilleton. Traumnovelle. Artur Schnitzlers neues Buch', *Neues Wiener Tagblatt*, 15 June 1926 (EUL MS 214 box 5/7).

[54] Le Rider, *Arthur Schnitzler*, p. 75. 'Ce qui fait la force étrange et inquiétante de la *Traumnovelle*, c'est l'hésitation entre le rêve et la veille, entre l'irréel et la réalité vécue, qui instaure dans le premier tiers du récit un climat de fantastique onirique', p. 84.

[55] Alexander Baldus, 'Arthur Schnitzler ✝', *Augsburger Postzeitung*, 27 October 1931 (EUL MS box 43/8).

of the whole work. He respectfully regards such an artistic feat as demanding courage from its creator:

> Abenteuerlich, sensationell und chaotisch – so *durfte* um 1900 nichts sein. Wird heute etwas so, vielleicht nur aus Qual, aus Sehnsucht, aus plötzlich wiedererwachten Jugendgefühlen, wie Schnitzlers Novelle – man leugne es nachher ab: - 'So darf die *Kunst* nicht sein, so ist höchstens ein *Traum*.' Man nenne es nachher entschuldigend: 'Traumnovelle.'
> So ist aber nicht nur ein *Traum*, so ist eben auch die *Wirklichkeit*, die das letzte Ziel und der einzige Zweck jeder Kunst ist. Dazu gehört nur noch das einzige und letzte Erfordernis jeder Kunst: Mut.[56]

The title as a compound invokes an association with Freud's *Die Traumdeutung*, first published in 1900, which is, of course, founded upon the principle that 'Der Traum ist die (verkleidete) Erfüllung eines (unterdrückten, verdrängten) Wunsches.'[57] Not only is a general association with psychoanalysis itself conjured up but, more specifically, an association with the ideas that define Freud's work: sexuality, repression, wish-fulfilment, and desire.[58] Kafka's observation that Schnitzler 'apologetically' calls his work *Traumnovelle* draws attention to the tentative relationship between psychological content and the *Novelle* that theorists like Bennett and Nadler reject as a corruption of the 'ideal' form of the genre. By contrast, Cohn appreciates the changes to the *Novelle*-writing tradition that Schnitzler's title appears to encapsulate:

> Indeed, this title, modifying as it does Goethe's paradigmatically named *Novelle*, seems to announce a new variant on the genre: a novella whose 'unerhörte sich ereignete Begebenheit' will be the intertwining of the dream world and the real world. That Schnitzler achieved what his title announces by bending the norms of realist fiction without breaking them is perhaps this work's greatest achievement.[59]

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[56] Hans Kafka, 'Die "Traumnovelle" von Arthur Schnitzler', *Die Literarische Welt*, 2/29 (1926), p. 5.
[57] Freud, *Die Traumdeutung*, p. 162.
[58] An extensive discussion of the role of dreams in Schnitzler's work can be found in Michaela Perlmann, *Der Traum in der literarischen Moderne. Untersuchung zum Werk Arthur Schnitzlers* (Munich: Fink, 1988).
[59] Cohn, 'A Triad of Dream Narratives', p. 67.

Schnitzler's transgression of formal and thematic borders within the text is part of a highly self-conscious debate about the acceptability of certain subject matter during the 1920s and the notion of the 'ideal' *Novelle*.[60]

A further aspect of *Traumnovelle* that complicates its interpretation is the confusion of genres; that is to say, the narrative contains elements of the *Märchen*. In this respect, the text can be said to occupy an undefined space: it is a hybridisation of genres that blurs and disrupts the normative boundaries set up between the *Novelle* and *Märchen*. Indeed, the distortion of traditional barriers between various genres is a characteristic of liminality. The initial juxtaposition of fiction (fairytale) and 'reality' (family scene) anticipates the later blurring of the space between these two spheres for both Fridolin and Albertine.[61] The framework consists of Fridolin's and Albertine's daughter reading aloud an oriental fairytale, from the *Arabian Nights* (p. 434). In contrast to the fairytale element, the scene of the little girl reading to her parents, falling asleep and being put to bed 'unter dem rötlichen Schein der Hängelampe' creates an idyllic image of security, homeliness and family (p. 434). Kenneth Segar recognises that even the name 'Fridolin' is reminiscent of the fairytale genre, as is the structural symmetry of a 'waking adventure' and a 'dreamed bacchanalia'.[62] The mysterious mood of the fairytale rests uneasily with the psychological exposure of the characters involved in the *Novelle*: 'Fridolin (like Albertine in her dream) is embattled not against magical powers but against the impersonal mechanisms of the psyche'.[63] However, it is the issues raised by the fairytale adventures (both 'real' and dreamed) that form the basis of psychological turmoil. Indeed, the same symbolic motifs and ideas from the fairytale are present in Fridolin's adventures and in Albertine's dream later on in the text. Nevertheless, although dependent on each other thematically, formally and aesthetically, this 'dual structure' offers mutually incompatible perspectives. The *Märchen* is traditionally a moral tale of control: good triumphs over evil, order is brought to chaos; but psychoanalysis contradicts this optimism insofar as

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[60] Schnitzler was aware of contemporary discussions of form concerning his *Novellen* because of his keen interest in the reception of his work.

[61] Michael Scheffel discusses how Schnitzler combines elements of reality, dream and fairytale in '"ich will dir alles erzählen"', in H.L. Arnold (ed.), *Text + Kritik, 138/139 Arthur Schnitzler* (Munich: Text + Kritik, 1998) pp. 123-37.

[62] Kenneth Segar, 'Determinism and Character: Arthur Schnitzler's *Traumnovelle* and his Unpublished Critique of Psychoanalysis', *Oxford German Studies*, 8 (1973), 114-27 (p. 123).

[63] Ibid., p. 124.

it conceives the psyche as split and that split as neither stable nor coherent. The Conscious and Unconscious are constantly thrown into crisis because of their conflicting drives; therefore the possession of a unified ego is impossible. In other words, order cannot be brought to the chaos in the 'personal mechanisms of the psyche', thus subjectivity is constantly under threat.

Like the *Novelle*, the *Märchen* is traditionally thought of as a narrative conveyed orally.[64] Where the *Märchen* are concerned, 'it has traditionally been imagined that there is something quintessentially feminine about telling fairy tales, and that the most appropriate mouthpiece is a female figure'.[65] Moreover, as early as Shahrazad in the *Arabian Nights*, *Märchen* have been written 'within an older tradition of fictional women narrators of fairy tales, or cycles of tales centred on women narrators or groups of women'.[66] Although no specific gender is associated with conversation or narration in the *Novelle* genre, in *Traumnovelle* as in traditional *Märchen*, it is the female characters that provoke the action in the text: first, the little girl reads a story to her parents and, then, Albertine relates the story of the Danish officer and the events in her dream to her husband. The inter-textual reference to the *Arabian Nights* therefore demands further comparison with the *Märchen* genre and the fictional female narrator within this text.

Both Shahrazad and Albertine are intelligent, articulate, daring and positive figures. Whilst Shahrazad tells her husband stories in order to save her life, Albertine's expression of her desire places her traditional bourgeois marriage under strain. However, by the end of the narrative for both women their discourse is recognised by their husbands as the only way to survive. In addition, Albertine's story evokes the frame narrative of *Arabian Nights* in that 'a woman uses narrative to protect herself [...] from the dangers of the night'.[67] In other words, Albertine wards off neurosis from repressed desire through the cathartic process of narration, but in so doing disrupts the patriarchal perceptions of the male self. Fridolin is silenced and completely intimidated by Albertine's story: 'Jedes [Wort] wäre in diesem

[64] Hugo Aust, *Novelle* (Stuttgart: Metzler, 1990), p. 3.
[65] Mererid Puw Davies, *The Tale of Bluebeard in German Literature. From the Eighteenth Century to the Present* (Oxford: Clarendon Press, 2002), p. 16.
[66] Ibid.. Shahrazad is the protagonist and narrator of the cycle the *Arabian Nights*, ed. by Muhsin Mahdi, trans. by Husain Haddawy (New York and London: Norton, 1990).
[67] Puw Davies, p. 31.

Augenblick matt, lügnerisch und feig erschienen' (p. 480). The turmoil that Albertine's confession of desire creates in her husband is proportionate to his internalisation of social expectations. However, whereas Fridolin tells the prostitute 'Red' nur, erzähl mir was' whilst he is in a liminal psychological state, a request that can be read as pushing Mizzi into a traditionally female role and by implication retaining the masculine one for himself, the last stage of Fridolin's emergence from this state of subjectivity is precipitated by himself becoming a story-teller for his wife at the end: 'Ich will dir alles erzählen' (pp. 450, 503).

The difficulty of narration is an idea with which the commentator S.S. takes issue in relation to Schnitzler's development of the *Novelle* genre. S.S. is one of the few commentators who explicitly address generic issues in *Traumnovelle*. He writes in an article dated 13 June 1926 that Schnitzler's work is a *Novelle* precisely because of the battle between form and theme; he claims that it is through the narrative perspective that *Traumnovelle* most consistently problematises the form of the *Novelle* and, therefore, paradoxically epitomises its artistic prerequisites: 'Die Form der Novelle wird nur da erfüllt, wo ein naives Erzählertalent sich der schicksalhaften Führung einer Fabel überläßt. Je mehr ein Schriftsteller um diese Form kämpft, desto problematischer scheint sie ihm zu werden. Auch Schnitzler ist ein Problematiker dieser Form geblieben, sooft er sich um sie bemüht hat.'[68] The use of the word naïve along with the notion of the struggle to find literary form (which suggests a high degree of authorial self-consciousness), generates associations with Friedrich Schiller's essay 'Über naive und sentimentalische Dichtung'.[69] Precisely how Schnitzler's 'sentimental' (reflective and speculative) approach problematises the *Novelle* form through the shift of the narrative voice between omniscient narrator and *erlebte Rede*, which subverts any sense of concrete meaning or objectivity, will now be investigated in relation to the liminal aspects of narrative technique in *Traumnovelle*.

The narrative structure of the framework is a major normative feature used by theorists to define the *Novelle* but, although *Traumnovelle* has a framework, it is

[68] SS, 'Neue Novellen von Schnitzler. Die Frau des Richters – Traumnovelle', 13 June 1926 (EUL MS 214 box 5/7).
[69] Friedrich von Schiller, *Über naive und sentimentalische Dichtung*, ed. by Klaus L. Berghahn (Stuttgart: Reclam, 2002).

different from the structure of multiple narrators epitomised in Goethe's *Unterhaltungen* that is regarded as exemplifying the 'ideal' framework *Novelle*. There is no spatial or temporal distance between the framework and the main body of the text and, apart from the evocation of memories that are narrated in actual time, the structure of the *Novelle* is mainly linear and chronological. The framework creates the atmosphere of quiescence out of which the main characters are drawn by an unresolved tension and the need they feel to recall memories to each other. This is where the plot really starts for the characters. The narrator warns that this start is not wholly positive – he expresses anxiety about the consequences of their actions. In traditional *Novelle* style he also claims a general validity for the actions that follow by suggesting that such desires are common to all individuals:

> Doch aus dem leichten Geplauder über die nichtigen Abenteuer der verflossenen Nacht gerieten sie in ein ernsteres Gespräch über jene verborgenen, kaum geahnten Wünsche, die auch in die klarste und reinste Seele trübe und gefährliche Wirbel zu reißen vermögen, und sie redeten von den geheimen Bezirken, nach denen sie kaum Sehnsucht verspürten und wohin der unfaßbare Wind des Schicksals sie doch einmal, und wär's auch nur im Traum, verschlagen könnte. Denn so völlig sie einander in Gefühl und Sinnen angehörten, sie wußten, daß gestern nicht zum erstenmal ein Hauch von Abenteuer, Freiheit und Gefahr sie angerührt... (pp. 435-36).

An atmosphere of tension and moral ambiguity is created at the beginning of *Traumnovelle* because of the narrator's judgment of the protagonists' curiosity as 'unlaut', which conveys the sense of dishonest and unfair (p. 436). The use of the word 'dishonest' in relation to the desire for knowledge conflicts with the narrator's following suggestion that it takes courage to be honest: 'Albertine, ob sie nun die Ungeduldigere, die Ehrlichere oder die Gütigere von den beiden war, fand zuerst den Mut zu einer offenen Mitteilung' (p. 436). The contradiction of the value of honesty generates uncertainty as to the narrator's judgment of its place in intimate relationships. As the narration progresses, it becomes more difficult to identify the authoritative voice of the narrator at all because the perspective often shifts to *erlebte Rede*, especially during Fridolin's adventures. There is a duality of perspective in *erlebte Rede* and the register of the language is a compromise between the conflicting

styles of the omniscient, external narrator and the protagonist. Not only does *erlebte Rede* blur the distinction between the narrator and protagonist, it also creates temporal indeterminacy. That is to say, fictional narrative must not be temporally specific and can, therefore, convey a sense of timelessness. Spiel borrows the term 'Zwischenland' from Schnitzler's description of the *Mittelbewußtsein* to summarise *Traumnovelle* because it encompasses 'nicht nur eine Vielfalt von Stilen, sondern auch eine Vielfalt von Zeit'.[70] Since the *Mittelbewußtsein* can be described as pre-dialogue, in that it is a complex psychological level of consciousness and unconsciousness, it is easily compatible with *erlebte Rede*, where the psychological insights are usually, though by no means always, both pre-verbal (to the character) and consciously revealed (by the narrator). As Jennings argues, the overall effect 'is to enhance the life-is-a-dream theme; reality does resemble a dream when its sense-giving pattern becomes less discoverable'.[71] The following section of text is particularly complex in terms of narrative perspective:

> Jetzt dachte sie einer andern, wirklicheren, dachte seiner Jünglingserlebnisse, in deren manche sie eingeweiht war, da er, ihrer eifersüchtigen Neugier allzu willig nachgebend, ihr in den ersten Ehejahren manches verraten, ja, wie ihm oftmals scheinen wollte, preisgegeben, was er lieber für sich hätte behalten sollen. In dieser Stunde, er wußte es, drängte manche Erinnerung sich ihr mit Notwendigkeit auf, und er wunderte sich kaum, als sie, wie aus einem Traum, den halbvergessenen Namen einer seiner Jugendgeliebten aussprach. Doch wie ein Vorwurf, ja wie eine leise Drohung klang er ihm entgegen (p. 439).

Fridolin's thoughts are given in the form of *erlebte Rede* but they are not concerned with his own memories of this past experience. Rather the narrative relates Albertine's perspective on Fridolin's experiences, which he appears, instinctively, to know, thereby setting up the ambiguity of narrative perspective tied in with fluidity of Fridolin's subjectivity.[72] This liminal sliding of perspectives in the interior narrative contrasts with the framework in which a 'realistic basis is established by a narrator or narrative point of view that allows for dispassionate observation'.[73] Thus, reality is

[70] Spiel, p. 165.
[71] Jennings, p. 79.
[72] Krotkoff, p. 80.
[73] Lorenz, pp. 131-32.

undermined by what Henry Remak defines as the 'wachsende Unsicherheit des Berichterstatters'.[74] Not only is the sense of order and security within the *Novelle* compromised by the sliding of narrative perspectives, but lack of objectivity in the narrative voice creates the sense of 'existentielle Unsicherheit', which has found expression in the modern *Novelle*.[75] The integration of new ideas on the self and psychological wholeness into the narrative structure of *Traumnovelle* differentiates this modern *Novelle* from its nineteenth-century predecessors and marks the simultaneous problematisation and continuation of this genre into the twentieth century. It also demonstrates that *Novellen* like *Traumnovelle* can sustain modernisation within the semblance of a traditional structure.

Contemporary commentators comment on the realistic basis of Schnitzler's *Novelle* which, combined with an event that is extraordinary, yet possible, creates the interpretative dualism encapsulated in Goethe's 'unerhörte Begebenheit' adage. For example, Paul Wertheimer describes *Traumnovelle* as a 'merkwürdige, in jedem Sinn außerordentliche Novelle [...]. Es ist keine Geschichte aus dem Jenseits. Sie wurzelt vielmehr ganz in der Alltäglichkeit, einer Wiener Ehealltäglichkeit'.[76] And Carl Lafite isolates how Schnitzler portrays the duplicity of this social reality: 'Verdrängte Erotik' and 'sadistische Anwandlungen' are exposed as '[d]ie grauenhafte Rückseite einer nach außen blankpolierten Menschlichkeit'.[77] Thus, in *Traumnovelle*, the 'unerhörte Begebenheit' causes offence to civilised morality because it reveals the sordid underside of human nature and social reality. Since, in the traditional *Novelle*, it is the task of the narrator to resolve the conflict between the shock event and the reader's universe, the liminal sliding of narrative perspectives makes interpreting Schnitzler's text all the more challenging. Interpretative tension is also created by the narrative device of the central symbol or 'falcon', which, paradoxically, both offers narrative control and represents liminality.

The mask can be identified as the 'falcon' in *Traumnovelle*: it is a symbol of desire, sexual fantasy, the complexity of human relationships, and psychological processes.

[74] Henry H. Remak, 'Der Rahmen in der deutschen Novelle: Dauer im Wechsel', in L. Kurth, W. McClain and H. Homann (eds), *Tradition and Transitions. Studies in Honor of Harold Jantz* (Munich: Delpi, 1972), p. 257.
[75] Ibid..
[76] Paul Wertheimer, 'Feuilleton. Arthur Schnitzlers Traumnovelle' (EUL MS 214 box 5/7).
[77] Lafite, 'Feuilleton. Traumnovelle. Arthur Schnitzlers neues Buch'.

In accordance with Pongs's notion of the 'ideal' *Novelle*, the mask and the veil convey 'die Aura [...] des Dämonischen' by virtue of their repeated use, ambiguous function and their position as a barrier between the self (that is to say, the face) and the world.[78] Each time the mask appears it reminds the reader of an earlier instance where it had a different significance. For example, during the Carnival at the start of the text the mask symbolises anonymity, frivolity and banal charade; during the orgy it represents sexuality, transgression and death; and in the final scene it represents Fridolin's 'rätselhaft gewordenes Antlitz' or recognition, insofar as it obliges him symbolically to look himself in the face (pp. 434-35, 464-69, 503). Peter Brooks supports the relationship between repetition, ambiguity and the daemonic: 'Repetition through [...] ambiguity appears to suspend the temporal process, or rather, to subject it to an indeterminate shuttling or oscillation which binds different moments together as a middle which might turn forward or back. This inescapable middle is suggestive of the daemonic'.[79] Since the presence of the mask constantly reminds the reader of earlier moments, the text oscillates between past and present – the mask itself is therefore suspended in the temporal process of narration.

There is a strong similarity between the nature of the daemonic, as it is observed by Pongs in the traditional *Novelle*, and liminality. Indeed, the daemonic itself can be interpreted as a liminal mode of sensibility: in Classical thought the term refers to 'a kind of conduit or nexus between the secular and the divine'.[80] In other words, it exists on the threshold of opposing realms where the possibility for deeper understanding of the universe and new forms of experience resides. As a boundary between the self and the world, the mask and veil are quite literally liminal objects that occupy the daemonic space between 'Sein' and 'Schein', light/dark, mental/physical, sublime/horrible, life/death and good/evil. The mask and veil therefore create a space for the kind of transgressive behaviour that takes place at the secret society: 'Frauen standen unbeweglich da, alle mit dunklen Schleiern um Haupt, Stirn und Nacken, schwarze Spitzenlarven über dem Antlitz, aber sonst völlig nackt'

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[78] Hans D. Gelfert, *Arbeitstexte für den Unterricht. Wie interpretiert man eine Novelle und eine Kurzgeschichte?* (Stuttgart: Reclam, 1993), p. 37.
[79] Peter Brooks, 'Freud's Masterplot', *Yale French Studies*, 55/56 (1977), 280-300 (p. 289). Brooks investigates the significance of the repetition of action and symbols in *Jenseits des Lustprinzips* and reads Freud's essay as a model for narrative plot in general.
[80] Angus Nicholls, 'The Secularisation of Revelation from Plato to Freud', in *Contretemps*, 1 (2000) 62-70 (p. 62). <http://www.usyd.edu.au/contretemps> [accessed 23 February 2004]

(p. 464).[81] The women at the secret society can only be naked in public because their faces are covered, thereby allowing them to renounce their identity in order to assume the role of fetish for the men's desire.

It can be argued that the daemonic and liminal are simultaneously at play in Fridolin's consideration of surrendering to the possibilities that the metaphorical mask affords of constantly living between the spaces: 'eine Art von Doppelleben führen, zugleich der tüchtige, verläßliche, zukunftsreiche Arzt, der brave Gatte und Familienvater sein – und zugleich ein Wüstling, ein Verführer, ein Zyniker' (p. 489). Thus, the repetition of the mask motif evokes 'alienating and intrusive projections of the self and [...] the compulsive return to scenes of sexual fixation' that is reminiscent of Freud's description of his own experience of the uncanny and the projection of a double identity in *Das Unheimliche*.[82] For Fridolin, the daemonic is the possibility of occupying the liminal space between belonging and not belonging, something and nothing, freedom and confinement. In terms of responsibility for others, the daemonic does not want to create actual lasting relationships between people. Instead its power creates cold, isolated individuals who slide in and out of social existence. Fridolin recalls a story of a man who led such a 'Doppelexistenz' and 'verschwand plötzlich aus ganz geordneten Verhältnissen' (p. 491). This man appears actually to have occupied the 'no man's land' otherwise only experienced in dreams. Dreams and stories like those of a 'Doppelexistenz' create an uncanny awareness of the 'dämonisch gefühlten Unheimlichkeit des Daseins, die im Hintergrund schattet', which the 'ideal' *Novelle* uncovers through narrative control.[83] Schnitzler's depiction of the 'Doppelexistenz' therefore explores issues of subjectivity and perceptions of the male self by means of the structural prescriptions of the 'ideal' *Novelle*.

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[81] Conventionally, the veil is a symbol of female virtue and sexuality since its removal after marriage preludes the loss of virginity on the wedding night. However, Schnitzler uses this symbol to denote infidelity and foreplay in *Reigen* when the Young Man removes the three veils worn as disguise from the Young Wife. Schnitzler also uses the veil as a symbol of infidelity in *Der Schleier der Beatrice* (1900) and in *Liebelei* (1895) when Der Herr says to Fritz 'Meine Frau hat nämlich ihren Schleier bei Ihnen vergessen'. See Schnitzler, *Reigen*, in *Gesammelte Werke. Die Dramatischen Werk*, 2 vols (Frankfurt a.M.: Fischer, 1972), I, p. 338, and *Liebelei*, p. 233.

[82] Andrew Webber, *The Doppelgänger. Double Visions in German Literature* (Oxford: Clarendon Press, 1996), p. 335.

[83] Pongs, *Das Bild in der Dichtung*, p. 288.

(iv) Conclusion

As the narrative progresses it becomes clear that it is persistently concerned with death.[84] Structurally, character death (if indeed the corpse is that of the woman from the masked ball), placed where it is in *Traumnovelle*, signals the end of the protagonist's vengeful 'desire' and the end of the reader's involvement with the text. Thematically, death is a force that confers meaning to the ending of the text and suggests narrative closure. In *Traumnovelle* it frees the protagonist from the oscillations of 'Kernlosigkeit' and leads him back to his married life; he purposefully hurries home and once there is overwhelmed by a feeling of tenderness and security that has nothing to do with animalistic perception of smells (p. 502). It is only after the scene in the mortuary with the woman's body that the liminal chaos of Fridolin's psyche finds some composure: 'He seeks atonement from her dead eyes and from his own paralysis at not being able to articulate his fears and desires, in not being able to see beyond his misconceptions.'[85] In this sense, the mortuary scene can be identified as a second turning-point in the perceptions of the male protagonist. Fridolin realises that he has to communicate with his wife, to articulate his desires to her, in order that he can integrate them into his consciousness rather than remain silent and be ruled by them. His new-found recognition marks his relinquishment of the sexually domineering gaze, quiescence, the return to normality and the 'trockene Alltäglichkeit' of the framework (p. 452).

However, *Traumnovelle* does not settle for simple recognition either in terms of theme or structure, thereby preventing definitive closure. Indeed, Fridolin attempts to 'suspend time', as Brooks calls it, at the very end of the narrative in order to perpetuate the recognition at which he has arrived: 'If at the end of a narrative we can suspend time in a moment where past and present hold together in a metaphor which may be the very recognition which, said Aristotle, every good plot should bring, that moment does not abolish the movement, the slidings, the errors and partial

[84] Le Rider argues persuasively that *Traumnovelle* is overshadowed by the *Todestrieb* rather than any other Freudian concept and that Fridolin's desire exhibits necrophiliac tendencies in the mortuary scene, in *Arthur Schnitzler*, pp. 83-84.
[85] See Susan C. Anderson, 'The Power of the Gaze: Visual Metaphors in Schnitzler's Prose Works and Dramas', in *A Companion*, pp. 303-24, for a discussion of the function of the gaze in Schnitzler's *Traumnovelle* (p. 318).

recognitions of the middle.'[86] Fridolin asserts: "'Nun sind wir wohl erwacht," sagte sie –, "für lange." Für immer wollte er hinzufügen, aber noch ehe er die Worte ausgesprochen, legte sie ihm einen Finger auf die Lippen und, wie vor sich hin, flüsterte sie: "Niemals in die Zukunft fragen"' (pp. 503-04). Although Albertine's response acknowledges that the recognitions are transitory, her warning not to question the future does not nullify the action of the narrative because she suggests that there are more adventures and recognitions to come and that these will again alter perceptions of the self and the Other.

The return to normality in the final framework of *Traumnovelle* suggests that it is not responsible or productive for an individual to be 'kernlos' – to surrender themselves to 'unwillkürlich' impulses and amble between disconnected experiences – despite the awareness of the relative value of social structures of interaction. Conservative *Novelle* theorist Paul Ernst claims that portrayal of the formlessness of existence has led to the dissolution of the *Novelle* form: 'Unzweifelhaft hat die heutige Auflösung der Novelle ihren letzten Grund in tiefliegenden Ursachen: die relativistische Richtung des modernen Geistes ist jeder Form feindlich, bei der es eben Anfang und Ende, Ursache und Folge geben muß.'[87] Schnitzler's *Traumnovelle*, however, transcends the simple equation that form in art equals form in society and *vice versa*, and in so doing disproves the assertion that the *Novelle* cannot sustain ambiguous endings and modern ideas. As has been revealed, Albertine breaks with the oppressive traditions of nineteenth-century marriage by expressing her sexual fantasies to her husband without this openness destroying their relationship, although it threatens to, and the strict form of the *Novelle* is disturbed, but not destroyed, by the pervasiveness of liminalities that, for example, disrupt the authority of the narrative voice and convey time as indeterminate.

Nonetheless, as this study shows, there is a correspondence between theme and form in terms of liminality that, paradoxically, supports Ernst's assertion. Schnitzler displays that, although Fridolin slides in and out of liminal states and has an existential awareness of the emptiness of human structures of interaction ('Und erst auf der Stiege kam ihm wieder auf zu Bewußtsein, daß all diese Ordnung, all dies

[86] Brooks, p. 282.
[87] Ernst, 'Zum Handwerk der Novelle', p. 75.

Gleichmaß, all diese Sicherheit seines Daseins nur Schein und Lüge zu bedeuten hatten' (p. 488)), he has to behave as if there were an intrinsic value to life. In other words, at some level the process of self-deception must continue, but in a way that affirms the appearance of reality as having meaning. The structure of *Traumnovelle* in general, that occupies a liminal space between reality and dream, supports the notion (most famously suggested by Nietzsche) that 'Schein' can also be a positive deception and to do away with it would also do away with any idea of truth that the individual may have about reality.[88]

In terms of *Novelle* theory, the danger of honesty about transgressive desire in *Traumnovelle* fulfils the expectations of a genre that, according to A.W. Schlegel, 'erzählt folglich merkwürdige Begebenheiten, die gleichsam hinter dem Rücken der bürgerlichen Verfassungen und Anordnungen vorgefallen sind'.[89] The contemporary commentator, Paul Wiegler, recognises, moreover, that there is a liminal quality to the tension between the representation of the marginal and the broad generality of ordered social experience in *Traumnovelle*: Schnitzler 'allegorisiert nicht, er setzt das Geschehnis in Wiener Realität. [...] Doch mitten in dieser Realität verwischen sich die Konturen.'[90] For example, the reunion with Nachtigall and the encounter with the prostitute take place in the Eighth District (Josefstadt), a perfectly respectable area of central Vienna, thereby showing that sexual temptation and mortal danger are everyday occurrences that take place all around Fridolin, both in his work and in his locality. In addition, *Traumnovelle* portrays Vienna at a point in Austrian cultural history at which the values of the Enlightenment and their continued importance for the liberal bourgeoisie are seriously under threat but have not yet been replaced by new ones. The metaphor 'Tauwetter in Wien', used by Bodi to denote the relaxation of political control and censorship in the public sphere during the reign of Joseph II, somewhat ironically corresponds to the thawing of the Enlightenment legacy of rationalism in the private sphere in Schnitzler's text. That is to say, the crisis of masculine subjectivity, the disorientating mixing of social codes, the blurring of boundaries of acceptability and an eclectic hybridisation of style, theme and setting in *Traumnovelle* is symptomatic of the relaxation of the foundations of Enlightenment

[88] Nietzsche, *Jenseits von Gut und Böse*, in *Werke*, VI/2, 2-225 (pp. 49-50).
[89] A.W. Schlegel, 'Vorlesungen über schöne Litteratur und Kunst', *Theorie und Kritik*, pp. 16-21 (p. 21).
[90] Paul Wiegler, 'Schnitzlers Traumnovelle', *Die neue Rundschau*, 37/ii (1926) 335-36 (p. 335).

thought, which hinge upon the innate reason and rationality of man, the comprehensibility of the universe, independent truth and knowledge of reality.

Traumnovelle is unique among Schnitzler's *Novellen*, insofar as it is the only one to end on a comparatively positive note. In contrast to others, particularly those in which dreams play a major role, such as *Casanovas Heimfahrt*, *Fräulein Else*, and *Flucht in die Finsternis* (1931), the protagonists of *Traumnovelle* are 'exceptionally stable and compatibly paired characters' by the end of the narrative.[91] Moreover, in contrast to Jennings's assertion that the exceptional sanctification of married life at the end of the *Novelle* compromises Schnitzler's 'role as a chronicler of existential confusion', *Traumnovelle* shows how the individual can tolerate the knowledge of existential confusion through affirming structures of social interaction.[92] Schnitzler uses the highly controlled and stylised narrative in a double move to display the liminalities of existence without conferring unequivocal significance to the 'Sinnlosigkeit' of life through definitive closure.

It can be concluded that, through the integration of psychoanalytical themes, the ambiguous narrative voice and ideas on the relativity of human structures of interaction, *Traumnovelle* is an intensely modern text that charts disturbances to the male self and creates a disturbance in the *Novelle* genre. This is combined with a lack of absolute closure and the synthesis of thematic and generic elements of *Märchen* and *Novelle* 'without however crossing over to the nether side of the generic border'.[93] *Traumnovelle* exists in and exemplifies the liminal space between genres, wars, modern and traditional values, and artistic styles. Schnitzler's insistence on describing the text as a *Novelle* suggests that he wanted to promote change and flexibility in the 'ideal' conception of the genre whilst acknowledging aspects of normative theory in order to ensure that his text remains readily recognisable within the wider framework of the *Novelle* tradition. Whilst Zweig's work does not reach the level of philosophical insight or narrative and stylistic complexity achieved in *Traumnovelle*, *Verwirrung der Gefühle* likewise challenges the margins of patriarchal masculine subjectivity in relation to the taboo of transgressive desire. What the

[91] Cohn, 'A Triad of Dream Narratives', p. 69.
[92] Jennings, p. 80.
[93] Cohn, 'A Triad of Dream Narratives', p. 68.

following chapter investigates, moreover, is how Zweig exploits and reshapes the normative components of the 'ideal' *Novelle* in order to accommodate the radical subject matter of the problems of sexual identity formation in relation to the truth of the male self.

Chapter IV

Transgressive desire: the formation of sexual identities in Stefan Zweig's *Verwirrung der Gefühle* (1926)

When the Insel-Verlag published Stefan Zweig's *Verwirrung der Gefühle. Drei Novellen* in 1926, 30,000 copies were sold within three months.[1] It is one of three *Novellen* in the collection *Die Kette. Ein Novellenkreis*; the other two are *Vierundzwanzig Stunden aus dem Leben einer Frau* and *Untergang eines Herzens.* Each 'ring' of the 'chain' deals with different aspects of emotional life and maturation. The first 'ring', for example, published in 1921 as *Erstes Erlebnis. Vier Geschichten aus Kinderland*, was hugely successful and explores the uncertainties of childhood and adolescence. Adulthood passions are captured in the second 'ring', *Amok. Novellen einer Leidenschaft* (1922). The third 'ring', the collection *Verwirrung der Gefühle. Drei Novellen*, completes the 'chain' by focusing on the emotional challenges of old age. Through its narrative framework, in which an old man, a Professor of Philology, looks back on a decisive period of his youth and presents his life as an aesthetic whole, the very last *Novelle* of the chain, *Verwirrung der Gefühle*, brings the collection back full circle insofar as the main body of the text is concerned with a twenty-year-old's experiences told from the perspective of a sixty-year-old man. The whole narrative spans roughly forty years, with the narrated action taking place in Berlin and then in a quiet German University town, well before the First World War.

Verwirrung der Gefühle portrays the experiences of R., a young student and the narrator of the story, who suffers from a confusion of emotions towards his University Professor and the Professor's wife, with whom he lives. His confusion prevents him from realising what, it is implied, everyone else appears to know – that the Professor is homosexual. R. is aware that the married couple share a secret which is finally revealed to him by the Professor in a climactic confession of homosexual love, but not before he has had sex with the Professor's wife. It is only from the safe perspective of old age that R. realises his confused emotions were the result of unconscious

[1] These statistics are given in D.A. Prater, *The European of Yesterday. A Biography of Stefan Zweig* (Oxford: Clarendon Press, 1972), p. 163.

homosexual desire for the Professor. Inseparable from R.'s adventure of desire is the love of (especially spoken) impassioned language as a means of achieving authenticity or revealing 'truth' that is kindled in him by the Professor. Controversially, R. presents his mentor in such a way that his homosexuality becomes, in part, the reason for his greatness – the suffering the Professor endures provides impetus for originality and inspiration. The ramifications of R.'s account of self-discovery for the rest of his own intellectual and personal development are endorsed in the framework of the *Novelle*. The Professor is never esteemed by the academic world, however, because he is unable to provide written evidence to demonstrate the quality of his work or ideas and is spurned by his colleagues because of his sexuality. The inner, framed action of this traditionally structured *Novelle* is set during the *Gründerjahre* of Germany (p. 186) – a 'culture dominated by masculine values' and one that 'affected an aggressive masculinity'.[2] The juxtaposition of traditional setting and narrative form with modern, potentially subversive subject matter in *Verwirrung der Gefühle* makes it an ideal text in which to investigate the interplay between form and historical change as part of the wider aim of this study. It is necessary to draw upon theories of sexual identity formation and contemporary discourses on homosexuality in order to elucidate the characteristics of Zweig's depiction of transgressive desire in the male self.

Zweig's *Novelle* is exclusively concerned with the process of sexual identity formation in the male self. In fact, the narrator is preoccupied with the multifarious possibilities of male sexual development, including those that transgress social conventions, to the degree that the narrative explores the fluidity of R.'s sexuality. Homosexual desire is perceived as a potential, perhaps transitory, expression of sexuality, as part of the process of discovering the male self. What is more, the text's treatment of masculine subjectivity includes relegating the female characters in the text to its margins. R.'s wife exists on the periphery of the *Novelle* as she is mentioned only in the end frame (in relation to R.'s desire): 'Vater und Mutter vor ihm, Frau und Kinder nach ihm, keinem danke ich mehr. Keinen habe ich mehr geliebt' (p. 279). The dismissive treatment of women in *Verwirrung der Gefühle* by the two male protagonists, and their sole purpose within the narrative economy of the *Novelle* as

[2] Le Rider, *Modernity and Crises of Identity*, pp. 104 and 107. Plain page references in brackets refer to Stefan Zweig, *Verwirrung der Gefühle*, in *Gesammelte Werke in Einzelbänden*.

vehicles for masculine subjectivity, make this a misogynistic text. In contrast to many texts written by men, where female characters are often badly treated and excluded from the action or marginalised by the discourse of the text, the male protagonists in *Verwirrung der Gefühle* requisition the feminine for themselves, making it another facet of male sexuality.

Berlin is presented in *Verwirrung der Gefühle* as breaking away from old, bourgeois values and embracing the new values of modernity. By portraying the energy of the capital city in contrast to a backward provincial town, Zweig indirectly captures a crucial point of transition in Germany's social history.[3] In addition, his choice of setting avoids dealing with the awkward subject of homosexuality in a recognisable Viennese or contemporary inter-war context, which might more readily have raised questions about the real-life models for his characters. Nonetheless, Zweig isolates many of the discourses on urban modernity of the *Gründerjahre* in respect to human sexuality and the city, such as those that are articulated by theorists of social change in Hans Ostwald's edited series of *Großstadt-Dokumente* (1905-08). In particular, the Berlin-based doctor Magnus Hirschfeld comments on the significance and diversity of sexual persuasions in Berlin: 'Wer das Riesengemälde einer Weltstadt, wie Berlin, nicht an der Oberfläche haltend, sondern in die Tiefe dringend erfassen will, darf nicht den homosexuellen Einschlag übersehen, welcher die Färbung des Bildes im einzelnen und den Charakter des Ganzen wesentlich beeinflußt.'[4] In this respect, although Zweig's *Novelle* utilises subject matter that is potentially provocative, he was not pioneering a discourse on homosexuality. Indeed, issues of homoeroticism had already been explored in veiled terms by other Austrian writers, such as Leopold von Andrian in *Der Garten der Erkenntnis* (1895) and Hugo von Hofmannsthal in *Der Tod des Tizian* (1892) and *Das gerettete Venedig* (1905), all of which feature tense and intense friendships between male characters.[5] Although, with *Verwirrung*

[3] Zweig's literary works after 1918 do not engage directly with important historical, social or political events of the time. Such events are, however, the focus of his autobiography, *Die Welt von Gestern*, first published in London in 1941. See Thomas Eicher (ed.), *Stefan Zweig im Zeitgeschehen des 20. Jahrhunderts* (Oberhausen: Athena Verlag, 2003) for essays on Zweig's relationship to politics, the contemporaneity of his writings and his influence on and reception in the later twentieth century.
[4] Hirschfeld, *Berlins drittes Geschlecht*, in Hans Ostwald (ed.), *Großstadt-Dokumente*, 4th edn, 50 vols (Berlin and Leipzig: Hermann Seemann, 1904), III, 5.
[5] Hofmannsthal's portrayal of such friendships is viewed by commentators nowadays as being based on his own problematic relationship with Stefan George. See Jens Rieckmann, *Hugo von Hofmannsthal*

der Gefühle, Zweig risked losing some of his more conservative readers, Marita Kielson-Lauritz claims that along with works such as André Gide's *L'Immoraliste* (1902), Hermann Bang's *Michael* (1902), Musil's *Die Verwirrungen des Zöglings Törleß* (1906), Thomas Mann's *Der Tod in Venedig* (1912) and Arnolt Bronnen's *Septembernovelle* (1923), Zweig's *Novelle* not only has a secure place in the homosexual and mainstream canons, but is also accepted by the latter as a representation of homoeroticism.[6]

It is clear from Zweig's correspondence that he saw Freud's psychoanalytical work as contributing to the removal of sexual taboos. He tells Freud, in a letter of 8 September 1926, that the implications of his new science for literature cannot be denied: 'Sie haben, wie zahllosen einzelnen Menschen der Literatur einer ganzen Epoche die *Hemmungen weggenommen*. Dank Ihnen *sehen* wir vieles, – Dank Ihnen *sagen* wir vieles, was sonst nicht gesehen und nicht gesagt worden wäre.'[7] Zweig describes Freud as a liberator – he has opened up aspects of self-knowledge to the individual and, in so doing, has made it possible for writers to portray and discuss subjects that were formerly off-limits in bourgeois society. Nonetheless, it is perhaps because of Zweig's treatment of the taboo theme of homosexuality along with the influence of Freudian psychoanalysis that the contemporary literary historian Anselm Salzer, normally an admirer of Zweig's work, finds his *Novellen* immoral. He warns that Zweig's *Novellen* 'dürften nicht in jedermanns Hände geraten, denn sie könnten wirklich eine Verwirrung der Gefühle hervorrufen. Ihren Inhalt bilden verschiedene Möglichkeiten erotischen Lebens in schwermütigem Dreiklange'.[8] Mohammed El-bah argues seventy years later, however, that it is precisely Zweig's portrayal of 'die gesellschaftliche und psychische Situation der Homosexuellen zu seinen Lebzeiten'

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und Stefan George. Signifikanz einer 'Episode' aus der Jahrhundertwende (Tübingen and Basel: Francke, 1997) and Ulrich Weinzierl, *Hofmannsthal. Skizzen zu seinem Bild* (Vienna: Zsolnay, 2005).

[6] Marita Kielson-Lauritz, *Die Geschichte der eigenen Geschichte. Literatur und Literaturkritik in den Anfängen der Schwulenbewegung am Beispiel des Jahrbuchs für sexuelle Zwischenstufen und der Zeitschrift 'Der Eigene'* (Berlin: Verlag rosa Winkel, 1997), p. 188.

[7] Stefan Zweig, *Briefwechsel mit Hermann Bahr, Sigmund Freud, Rainer Maria Rilke und Arthur Schnitzler*, ed. J. B. Berlin, H. Lindken and D. A. Prater (Frankfurt a. M.: Fischer, 1987), p. 180. As early as 1908, Zweig and Freud began a correspondence that was to last until Freud's death in 1939.

[8] Anselm Salzer, *Illustrierte Geschichte der deutschen Literatur von den ältesten Zeiten bis zur Gegenwart*, 5 vols, 2nd edn (Regensburg: Josef Habbel, 1926-32), IV, 1666.

providing the reader with 'Einblicke in eine für die damalige Zeit tabuisierte Welt', that makes *Verwirrung der Gefühle* an important text.[9]

Zweig's approach to the taboo of homosexuality in his *Novelle*, as a corollary of the narrative's preoccupation with the notion of ambiguous sexual identity in the male self, is closely related to the issues of truth and narration, which are both thematic and formal. It is to the relationship between transgressive desire, the male self and literary form in relation to truth that this study will now turn in order to investigate the impact of the theme of homosexuality upon the notion of the 'ideal' *Novelle*.

(i) Speech and authenticity

The Professor in *Verwirrung der Gefühle* is a man, a husband, a mentor, an intellectual and a teacher, but he subverts the masculine/feminine dichotomy of patriarchy by being sexually transgressive. He thereby poses a threat to the established order, which is why he is excluded both in life and in death, until his faithful student is moved to commemorate him. The discrepancy between Ernst's and Grolman's conservative conceptions of the 'ideal' form of the *Novelle* as a means to promote moral consciousness and *Verwirrung der Gefühle* surfaces when the transgressive theme of homosexuality is combined with the claim of the narrative to attain truth. In Zweig's *Novelle* the framework introduces the idea that a secret or truth will be uncovered in sensuous language, thereby accentuating the relationship between truth of the self and sexuality – a link that has been made since Ancient Greek times. For example, the one moment that, it is suggested, changes R.'s life, is described in positive, sensual and erotic terms, using the imagery of nature: he casts himself in the female role of possessing an entity within his body, in this case a secret, with which the Professor fertilised him, and which he keeps safe in order that it will germinate and grow, like a foetus in the womb (p. 183). This example also highlights the ambiguity of gender identification in R.'s mind that, as will be shown, is symptomatic of his fluid sexual identity.

[9] El-bah, *Frauen- und Männerbilder in den Novellen von Stefan Zweig*, p. 151.

The idea of constructing subjectivity by understanding the self in relation to sexuality has been extensively investigated by the French philosopher Michael Foucault in the three volumes of *The History of Sexuality* (1976-84). Whilst, as Mariam Fraser explains, Foucault does not posit that 'sexuality *itself* is a technique of the self', he does suggest that, in the modern age, identity and selfhood are conjoined because 'to "come to terms" with the truth of sexuality is to come to terms with the truth of the self'.[10] Foucault writes: 'between each of us and our sex, the West has placed a never-ending demand for truth: it is up to us to extract the truth of sex, since this truth is beyond its grasp; it is up to sex to tell us our truth, since sex is what holds it in darkness'.[11] These ideas of Foucault's on the processes by which the individual gains subjectivity, processes that take place in the search for the truth of the self, are particularly useful for this investigation of *Verwirrung der Gefühle* because they coincide not only with the way in which homosexuality and masculine selfhood are entangled with each other in the figures of R. and the Professor but also because the need that these characters have to narrate or confess the truth about their sexual identity creates a disturbance to the conception of the 'ideal' *Novelle*. This need is revealed first by R. in the framework in response to the lacunae in the 'Festschrift' that is presented to him at his sixtieth birthday celebration by his students and colleagues (p. 182). R. feels that this document omits the most important aspects of his career, those that had most influence upon him but are also controversial and unorthodox. He writes how his whole career is presented to him as an orderly progression, 'säuberlich klar', just like 'eine wohlgefegte Treppe': 'Was ich selbst verlebt und verloren gemeint, kehrt in diesem Bilde geeint und geordnet zurück' (p. 182). His life is recorded in the 'Festschrift' as if he had managed to live it without mistake or dilemma – as if it was always meant to take a conventional course and lead up to the veneration he now receives as a beloved and respected teacher. This is in complete opposition to the 'reality' of his academic career, to which the main body of the text is dedicated and which involves extremes of behaviour and emotion as a result of the problems of sexual identity formation. In a psychoanalytical sense, R. wants to correct the confabulations by recovering the repressed memory of his emotionally traumatic sexual development.

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[10] Mariam Fraser, *Identity without Selfhood: Simone de Beauvoir and Bisexuality* (Cambridge: Cambridge University Press, 1999), p. 1.
[11] Michael Foucault, *The History of Sexuality. Volume I: An Introduction*, trans. by R. Hurley (Harmondsworth: Penguin, 1990), pp. 77-78.

R. chooses to expose the truth of his sexual development in the form of a narration. In *Verwirrung der Gefühle* the text itself has an audience to which the story is told by a narrator, whilst at the same time, the Professor has his own audience (his students) to whom he orates. Nevertheless, it is clear from its subtitle, '*Private Aufzeichnungen des Geheimrates R.v.D.*', that *Verwirrung der Gefühle* is not meant to have a public audience. This creates a tension between the reception and purpose of this work. For the author this is a text to be read by many, for the narrator it is a private memoir (which affords the reader the illicit pleasure of reading something not intended for public consumption). Interestingly, the use of first-person narrative in the frame brings the *Novelle* back full circle to its origins as a story told by a speaker to a group of listeners.[12] The conflict in purpose of the text is accentuated by the obvious attempts of the narrator to set the record straight, despite not wanting anyone to read his version of events: 'Ich will ein verschwiegenes Blatt legen zu den offenbaren, ein Bekenntnis des Gefühls neben das gelehrte Buch und mir selbst um seinetwillen die Wahrheit meiner Jugend erzählen' (p. 184). It can be argued that the emphasis on secrecy is merely part of the attempt to dupe readers into believing that they are actually reading somebody's memoirs. By providing the characters with initials rather than full names, Zweig continues the fiction of authenticity (as this suggests he is protecting the identities of real people) combined with the supposedly private nature of the text. This does not, however, negate the contradiction between the intention of the frame to create a 'verschwiegenes Blatt' and the marketable reality of *Verwirrung der Gefühle*. R.'s claim to write a secret, literally 'silent', account is more likely an attempt to preserve his perception of the self since he expects no response to this narrative exposure. This enables him to assert that he has achieved authenticity and truth of the self without having this image challenged by the observations and admonitions of others, which might awaken his own critical self-judgement. At the same time, however, there is the notion that he wants the full picture to be known, which implies some sort of audience.

The confusion and ambiguity of sexual orientation in the main part of the narrative clash with the calm tone of narration in the frame. This suggests that, through repetition of the story on his terms, R. finally has autonomy of his true self. Using

[12] Remak, 'Der Rahmen in der deutschen Novelle', p. 247.

Freud's *Jenseits des Lustprinzips* as his point of departure, Peter Brooks characterises the drive of narrative in sexualised terms and suggests the following:

> If repetition is mastery, movement from the passive to the active; and if mastery is an assertion of control over what man must in fact submit to – choice, we might say, of an imposed end – we have already a suggestive comment on the grammar of plot, where repetition, taking us back again over the same ground, could have to do with the choice of ends.[13]

This control is gained, partly by virtue of the process of repetition and, partly by the temporal distance between the narrating and narrated self. R. claims to be at one with his sexuality (which he admits has homoerotic tendencies) in the end frame: 'Jahrzehnte später rückblickend bekennt der ehemalige junge Student, obwohl er damals Flucht ergriff, niemals jemand so geliebt zu haben wie diesen seinen Lehrer.'[14] R.'s relationship to his experiences and to the Professor is passive in nature. He waits for any opportunity to be close to the man he admires and, as will be shown, generally makes passive, sexually receptive references to his interaction with the Professor. By becoming the narrator of events to which he was, albeit willingly, submitted, the self is empowered – R. gains control over what he relates and how it is portrayed, thereby becoming master of his own life story. Only rarely does he address the Professor in the first person, which for the most part suggests a degree of emotional distance and, therefore, psychological control.

In the theories of Paul Ricoeur narrative repetition is also a way of conferring individuality on the self:

> Ricoeur calls the continuity between present and past, actual and potential, 'the highest form of narrative repetition'. This, he argues, ensures that the hero not only 'becomes *who he is*', but is also shown to be 'who he *was*'. The effect of narrative repetition then, significantly, is that the protagonist is seen to be the same in the present as s/he was in the past. Ricoeur also argues that by the end of the narrative the protagonist is (perceived to be) possessed of a story for which

[13] Brooks, 'Freud's Masterplot', p. 286.
[14] Joseph Strelka, 'Psychoanalytische Ideen in Stefan Zweigs Novelle', *Literatur und Kritik*, 169-70 (1982), 42-52 (p. 49).

> s/he may 'take charge of and consider to be constitutive of [his or her] *personal identity*'. The story itself therefore, confers individuality on the self in question insofar as it 'belongs' to the protagonist alone.[15]

Thus, although R. endeavours to show how he has changed by creating a temporal, stylistic and emotional distance from the present narrating self of the framework ('*who he is*') and the past self of the interior text ('who he *was*'), Ricoeur reveals that such a narrative repetition actually creates a continuity that suggests consonance between the past and present selves. Indeed, the distance between the past and present selves is dissolved towards the end of the narrative in *Verwirrung der Gefühle* when R. directly addresses the Professor: 'immer sehe ich dich aus dieser Abschiedsstunde und immer die verehrte Gestalt' (p. 265). The relationship that obtains between the frame (present self) and the main body of the text (past self) is compromised; as such it jeopardises an understanding of the *Novelle* that assumes that maturation and temporal distance lead to objective comprehension. R. displays his continued emotional attachment to the Professor: in the process of narration the present self becomes one with the past self at the climactic 'Abschiedsstunde'. Somewhat ironically, however, the two do not part company at this point, thereby emphasising R.'s inability to dissociate himself from the Professor. A contradiction therefore exists between the claim of calm emotional detachment made by the present R. in the end frame and the present narrating self of the main text at this particular juncture. R's attempt to take control of the 'choice of ends' of the narrative of the self, which Brooks regards as the purpose of narrative repetition, is therefore revealed in *Verwirrung der Gefühle* as ultimately impossible. In line with Ricoeur's theory, R. considers and presents his story as 'constitutive of *personal identity*' but his ability to 'take charge' of it is shown to be wishful thinking. In other words, narration by the present conscious self fails to control and tame the emotions of the irrational past self by means of narrative scrutiny.

In this *Novelle* about sexual development, R. narrates his story in order that the self may perceive itself (and be perceived) to have a particular sexual identity. In a sense, therefore, *Verwirrung der Gefühle* can be regarded as a literary confession that also incorporates a spoken confession from the Professor. The results of these two

[15] Fraser, p. 69.

confessions are divergent; for the Professor, 'self-revelation is at the same time self-destruction' because the point of confession breaks with his identity and imposes the truth through violent rupture and dissociation:[16] after revealing the nature of his desire, 'Allmählich aber ward ihm der Kopf zu schwer, er beugte sich erst müder und matter, dann aber, so wie ein Übergewicht, ein lange schwankendes, plötzlich zur Tiefe stürzt, fiel mit einem dumpfen trockenen Ton die gebeugte Stirn schwer über den Schreibtisch hin' (pp. 278-79). For R. confession purportedly creates a positive, new self. For both men, the identity with which they break is the perception of heterosexual masculinity that they maintain primarily through adhering to the cultural model of masculinity that forbids self-disclosure:

> men are generally reluctant to share personal feelings, which can be understood as a way to protect their identity, because expressing tender feelings exposes vulnerability, which is generally taken as a sign of weakness. [...] Further, refraining from self-disclosure extends the psychological distance between audience and self, which impedes predicting and controlling the individual's behaviour. This may contribute to the sustenance of the individual's autonomy.[17]

The differing effects of self-disclosure on the Professor and R. can perhaps be explained by the ways in which they reveal their homosexual identity. The reason why an implied audience is needed for R.'s 'secret' account of events becomes evident in this context, for he cannot disclose the self without it. Moreover, it is precisely because the audience is implied that R., in contrast to the Professor, does not experience vulnerability associated with a loss of masculine selfhood as a result of self-disclosure. The psychological distance between audience (both present and absent in accordance with R.'s psychological needs) and self remains intact because of the secrecy of the account, thereby allowing R. to claim autonomy. Furthermore, the mention of his lesser love for his wife and children at the very close of the narrative suggests that R. has repressed his homoerotic desire and taken on the role of heterosexual, patriarchal male, thereby fulfilling the expectations of society. Additionally, R. has maintained a patriarchal, masculine identity through 'secret' self-disclosure, since an actual audience might perceive R.'s expression of personal

[16] Foucault, 'Technologies of the self', in L.H. Martin, H. Gutman and P.H. Hutton (eds), *Technologies of the Self. A Seminar with Michael Foucault* (London: Tavistock, 1988), pp. 16-49 (p. 43).
[17] Jansz, 'Masculine identity and restrictive emotionality', pp. 171-74.

feelings as a sign of weakness, thereby compromising his ability to 'protect' his perception of the male self (p. 279).

The Professor performs his self-disclosure privately to R. in a darkened room in an attempt to maintain an element of psychological distance between the audience and the self: '"Nein, so geht es nicht ... Du darfst mich nicht ansehen dabei ... sonst ... sonst kann ich nicht sprechen." Und mit einem Griff löschte er das Licht' (p. 269). The Professor cannot allow his audience to see him, as another man's witnessing of his emotional weakness and vulnerability would completely destroy any attempt to regain subjectivity. That self-disclosure 'impedes predicting and controlling the individual's behaviour' is revealed by the Professor's fear of the consequences of R.'s sympathy: 'Unwillkürlich trat ich nah. Aber da krampfte sich plötzlich der eingestürzte Rücken noch einmal auf, und sich rückwendend, heiser und dumpf aus der Höhle seiner verklammerten Hände stohnte er drohend: "Weg! ... weg! ... Nicht! ... nicht nahekommen! ... um Gottes willen ... um unser beider willen ... geh jetzt ... geh!" (p. 279). The Professor so desperately fears a total loss of autonomy of the self that would lead to fulfilment of his homosexual desire with his student that he insists upon physical distance. Whilst the narrator's use of the term 'unwillkürlich' here and at other points in the narrative in no way equals the subtle portrayal of psychological and philosophical crisis discussed in relation to *Traumnovelle*, the implications are comparable: both Fridolin and R. attempt to evade responsibility for their behaviour in sexual situations by suggesting that they are not completely conscious of their actions or their consequences.

Whilst the Professor is reluctant to reveal the truth of his self by telling the story of his sexual identity, he does use language and narrative to convey 'truth' in the sense of authenticity. That is to say, because of the passion in his speech the Professor represents authentic expression and subjectivity. He tells his students:

> Denn es gibt kein philologisches Verstehen ohne Erleben, kein bloß grammatikalisches Wort ohne Erkenntnis der Werte, und ihr jungen Menschen sollt ein Land, eine Sprache, die ihr euch erobern wollt zuerst in ihrer höchsten Schönheitsform sehen, in der starken Form seiner Jugend, seiner äußersten Leidenschaft. Erst müßt ihr bei den Dichtern die Sprache hören, bei ihnen, die sie

> schaffen und vollenden, ihr müßt Dichtung einmal atmend und warm am Herzen gespürt haben, ehe wir zu anatomisieren anfangen (pp. 197-98).

The Professor lectures in the style that Goethe's Faust recommends to Wagner: 'Wenn ihr's nicht fühlt, ihr werdet's nicht erjagen,/ Wenn es nicht aus der Seele dringt,/ Und mit urkräftigem Behagen/ Die Herzen aller Hörer zwingt' (ll. 534-37). For Faust, impassioned speech has its own value; indeed, passion itself can lead to a kind of knowledge. The young men in the Professor's class are encouraged to engage with language in terms of 'Erleben' and 'Erkenntnis' in order to understand it, and to appreciate its beauty and the passion it exudes. The reader of *Verwirrung der Gefühle* is expected to supply the absent term – 'Wissen' – which forms the negatively perceived opposite to the 'Erkenntnis' and 'Erlebnis' that Faust desires, and which is represented in Goethe's text by Faust's famulus Wagner: 'Zwar weiß ich viel, doch möcht ich alles wissen' (l. 601). 'Erkenntnis' is, of course, also the term used in Genesis for 'knowledge' of good and evil (Genesis 2. 9). This biblical connection suggests that the Professor is encouraging his students to experience extremes of existence, good and evil, in order to acquire the emotional and functional apparatus needed to appreciate poetic language. Rather than analyse the language and thereby corrupt the immediacy of its content and meaning, the Professor advocates that it is only in unreflective reception of a work that one has access to its authenticity.[18] The Professor urges his students to be more like Faust than Wagner – to utilise the daemonic as a means to a new perception of the world and of the language that shapes it. Goethe's Faust is critical of logocentrism and provides an alternative opening to John's Gospel: 'Im Anfang war die *Tat*!' (l. 1237) He indicates, thereby, that a purposeful life can only be achieved through activity and experience, which applies to the quest for knowledge as it does to all aspects of existence. By implication, a life dedicated to reverence of the written 'Word' as a means to truth cannot provide meaning.

The Professor's wife is completely excluded from intellectual discourse by the male protagonists. Following an earlier incident when her presence inhibits the

[18] The relationship between passion and intellect forms the basis for much of David Turner's discussion of *Verwirrung der Gefühle*, in *Moral Values and The Human Zoo. The 'Novellen' of Stefan Zweig* (Hull: Hull University Press, 1988), pp. 71-77.

conversation between R. and the Professor, R. remembers that 'nie mehr betrat sie das Zimmer, offenbar einer Weisung gehorchend, unser Gespräch nicht zu unterbrechen' (pp. 209, 211). In a sense, therefore, an opposition of speech and silence is at work in *Verwirrung der Gefühle*, where speech is the realm of men and silence the domain of women. Jacques Derrida compellingly argues that a 'play of opposites' informs all modes of thought and expression and always entails one opposition being privileged over the other; in other words, the masculine is privileged over the feminine, since all dualisms can be reduced to this patriarchal hierarchy, for example, rational/irrational, reason/passion.[19] In Zweig's text the privileged pole is always the one that sustains the patriarchal ideology of the superior male. This means, in the speech/silence dichotomy, that the masculine sphere of speech is celebrated, whereas in the writing/speech dichotomy, the masculine domain of writing is privileged. The latter opposition can be seen in the Professor's wife's exclusion from his study – a room in which writing takes place and the written word is honoured by the collection of many books (p. 208). Thus, there are no fixed oppositions in *Verwirrung der Gefühle*. However, as for Faust, the written word does not communicate truth for the narrator or the Professor. The Professor dictates his ideas so that they retain the quality of spoken discourse and the tone of R.'s narrative resembles impassioned speech, which upholds it as an authentic confession within the economy of the *Novelle*. The Professor's position of power and masculinity is sustained by a hierarchy that privileges impassioned speech by a man, because it is an authentic expression of the male self.

The only time when it could be said that the Professor belongs in company is when he speaks: his impassioned speech attracts listeners, but more importantly it enables the Professor to wield a power that he enjoys over the circle of listeners (p. 195). For the Professor it is a sexual power because his audience is made up of young men whom he finds attractive. The Professor's impassioned speech leaves him 'ermattet', thereby temporarily divesting him of his sexual energy and easing the conflict between transgressive desire and social expectations; it is, so to speak, oral sex (p. 200). Because of this, there is a disturbance in the sense of community and brotherhood that the Professor creates through his impassioned discourse. This coincides and

[19] Derrida's project is to deconstruct this privileging of speech over writing in *Of Grammatology*, transl. G.C. Spivak (Baltimore and London: Johns Hopkins University Press, 1976).

simultaneously conflicts with the text's relationship to the conservative *Novelle* tradition. On the one hand, not only does speaking itself act as a form of catharsis for the Professor's psychological turmoil but his homosexuality fuels his linguistic ability, which reinforces the *Novelle* tradition of speaking to a circle of listeners. As the *Novelle* critic Rudolf Engelhardt states, 'Das Wichtigste für die Novelle ist der Zuhörer und sein Bedürfnis, eine Novelle zu hören.'[20] On the other hand, the tradition of speaking appears to be subverted by the subject matter. The nature of the truth about the self that is revealed implicitly through the Professor's use of language and explicitly through his confession of homosexual love corrupts the notion of the 'ideal' *Novelle* as it is viewed by *Novelle* theorists who equate artistic form with the moral form of society.

Conservative theorists of the 1920s, such as Grolman and Ernst, regard themes of transgressive desire as contributing to the dissolution of the genre; Grolman posits that modern social, cultural, political and technological developments have led to the 'Zertrümmerung' of the *Novelle*. In addition, like Ernst, he imagines an association between the production of traditionally formalistic works and the moral or spiritual merit of the writer, society and nation – form, or the ability to create artistic form, equals morality.[21] And, despite the fact that the *Novelle*, from Boccaccio's *Decameron* and Goethe's *Unterhaltungen* to nineteenth-century *Rahmennovellen* such as Grillparzer's *Der arme Spielmann* and Storm's *Der Schimmelreiter*, has employed the interior narrative 'in a kind of talking cure in order to resolve a problem or solve a mystery that has occasioned the narrative situation of the frame', in a manner that pre-figures the psychoanalytical case study, 1920s theorists insist that the 'ideal' *Novelle* focuses upon event rather than upon the life of the mind.[22] Therefore, in *Verwirrung der Gefühle* in which, as in the analytical situation, 'the act of narration is often the attempt to alleviate suffering, restore a sense of order and control, escape disaster, or explain the mysteries of individual motivation', a disturbance is generated in conservative contemporary *Novelle* discourse.[23] In terms of the purpose of the framework to provide narrative closure through authoritative control, the inability of

[20] Rudolf Engelhardt, 'Die Novelle und ihre Leser', *Welt und Wort*, 3 (1948), 99-100 (p. 100).
[21] Grolman, *Literarische Betrachtung*, p. 138.
[22] Petra Rau, 'The Poetics of Pathology: Freud's *Studien über Hysterie* and the Tropes of the 'Novelle'', *German Life and Letters*, 59 (2006), 62-77 (p. 70).
[23] Ibid..

the narrator to reveal the truth of the self without ambiguity in relation to his sexual identity suggests that the 'infinitely repeatable, contagious act of narration renews trauma rather than serve[s] a cathartic purpose'.[24] Not only does R. reach an impasse in his understanding of the self but, as will be shown, his persistent depiction of the Professor as an artist persecuted for his homosexual desire prevents him from recognising the moral contradictions in his teacher. For example, the narrator represents the nature of the Professor's homoeroticism as pure despite knowledge of his visits to young male prostitutes.[25] In addition, despite his own career that is based on sober scholarship, R. fails to distance himself from the view that, as an academic, the Professor is on a par with great writers, a view that is, to say the least, somewhat naïve.

The tendency of the text to ennoble the character and situation manifests itself even more strongly in *Verwirrung der Gefühle* in the classical references. A connection between the image of the artist persecuted for his homosexual desire, Oscar Wilde and Ancient Greece is recognised by Richard Beer-Hofmann in a letter to Hugo von Hofmannsthal, written in 1896. Beer-Hofmann praises Socrates' defence, in which death did not seem to be too high a price for the joy of having so many beautiful talks with young and old, and adds 'Es besteht ein merkwürdiges Verhältnis zwischen Wilde und Sokrates. Nur freilich ist bei Wilde alles verzerrt, erniedrigt.'[26] The Professor's talks with his students reinforce the connection to Classical times which, as will be shown, is suggested as a defence for the distorted and debased aspects of the Professor's desire (according to contemporary homosexual discourse on Platonic love). It is to the correspondence between aspects of *Verwirrung der Gefühle* and Classical references, such as those to Ancient Greek sexual mores, that this investigation will now turn in order to elucidate how they have influenced the thematic content and disrupted formal elements of the conservative notion of the 'ideal' *Novelle*.

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[24] Ibid., p. 76.

[25] Rieckmann explains that, in contemporary homosexual discourse, a distinction was made between true and perverse male-male love, based on the theories of Plato: 'Als "wahr" wurde die auf Platos Diskurs basierende und durch ihn legitimierte Homoerotik empfunden, als "perviertiert" die homosexuellen Praktiken, wie sie insbesondere durch den Wilde-Prozeß evident geworden waren', in Rieckmann, '"In deinem Atem bildet sich mein Wort": Thomas Mann, Franz Westermeier und *Die Bekenntnisse des Hochstaplers Felix Krull*', *Thomas Mann Jahrbuch*, 10 (1997), 149-65 (pp. 164-65).

[26] Hugo von Hofmannsthal – Richard Beer-Hofmann, *Briefwechsel*, ed. by Eugene Weber (Frankfurt a.M.: Fischer, 1972), p. 59.

(ii) Inter-textuality: Classical and Nietzschean references

The relationship between R. and the Professor is the central and most sensitive issue in the text, and Zweig, like Mann before him, approaches it obliquely, here suggesting through inter-textual references and by means of the *objets d'art* and paintings in the Professor's study a number of cultural traditions through which one can apprehend it. These include a copy of Raphael's *School of Athens* (1503-13). Discussing the furore provoked by Klimt's *Philosophie*, a vast painting created for the University of Vienna, Carl Schorske claims that during the *fin-de-siècle* period 'the ideal of mastery of nature through scientific work was simply violated by Klimt's image of a problematic, mysterious struggle in nature. What the traditionalists wished was evidently something akin to Raphael's "School of Athens," where the learned men of antiquity – Plato, Aristotle, Euclid, and others – are shown in calm discourse on the nature of things.'[27] In Schorske's reading, the painting represents everything that the Professor is not but must appear to be. The Professor optimistically reads *School of Athens* as a harmonious synthesis of radical teachings within which there is a place for his: 'weil alle Arten des Lehrens, alle Gestaltungen des Geistes sich hier symbolisch zu vollkommener Synthese einen' (p. 208). The Professor's actual method of teaching and learning echoes the significance of Klimt's *Philosophie* in the form of a mysterious struggle between the irrational nature of desire ('Blut') and intellectual achievement ('Geist'). Zweig sets up this interpretation of the *Novelle* in terms of 'Blut' and 'Geist' in the sonnet that serves as an epigraph to the trio of texts that comprise the collection *Verwirrung der Gefühle*.[28]

Further evidence for the Professor's faith in the kind of teaching and learning that he believes is represented in Raphael's painting is provided by a reference to the 'Anruf' in Goethe's 'Shakespeare-Rede' (1771, p. 207).[29] This speech is a key document of the *Sturm und Drang* movement and of German Shakespeare reception. Goethe supports the activation of passion in conjunction with learning because to focus only on the acquisition of knowledge (as previously suggested with reference to the academic pedant Wagner) is unfulfilling. Like the Professor, Goethe also champions

[27] Schorske, p. 233.
[28] Turner, *Moral Values and The Human Zoo*, p. 71.
[29] See Goethe, 'Zum Shakespeare-Tag', in *Johann Wolfgang Goethe*, XVIII, 9-12 (p. 12).

Shakespeare as a model of iconoclasm. Shakespeare's work, for Goethe, 'was a signal for a revolt against all form'.[30] The narrator suggests that the supposed disregard for convention by such eminent cultural figures as Shakespeare and Goethe (who argued that the genius was allowed to make his own rules) provides the Professor with a legitimation for his own inability to write conventional academic prose and, by implication, legitimises his transgression of sexual conventions (p. 225). The rules and regulations of grammar stifle his creativity and enjoyment of language. The conformity that is needed to write is another aspect of the expectations of society, reminding the Professor that he is 'different' and, therefore, abject. Furthermore, Shakespeare is presented as a kindred spirit of the Professor through his shared approach to life and language. The passionate motivations of the Professor's speech therefore gain cultural respectability (even though it is the proximity of young men that inspires his spirited language), through their association with iconic figures and with the ideas that shaped a major literary movement.

A way of understanding sexual morality is suggested by the Professor in relation to the poets and dramatists of 'jene ungeheure Stunde Englands' and, in particular, Shakespeare (p. 195). In Shakespeare's England 'Same-sex practices were valued distinctively in poetic writing, largely contradicting moral and legal discourses, because of the huge prestige of ancient Greek and Roman texts.'[31] Furthermore, the plays referred to in Zweig's text – *Troilus and Cressida* (1609), *Coriolanus* (1608) and *Pericles* (1607) – all touch upon issues of same-sex desire and transgressive sexuality.[32] However, the reasons why the Professor is interested in this period of English literature lie most obviously in the orality of Shakespeare's dramas and the supposedly anti-bourgeois tenor of English literature at this time, as well as the outsider status of so many major writers: 'alles unbürgerliche Existenzen, Raufbolde, Hurentreiber, Komödianten, Betrüger, aber Dichter, Dichter, Dichter sie alle' (pp. 196-97). The language of Shakespeare's sonnets and dramatic dialogue can be equated to the creativity of speech which, when impassioned, is free from personal and social censors and therefore authentic. In addition, the Professor feels an affinity

[30] Roy Pascal, *The German Sturm und Drang* (Manchester: Manchester University Press, 1953), p. 242.
[31] Alan Sinfield, *Cultural Politics. Queer Reading* (London: Routledge, 1994), p. 13.
[32] For discussions of the depiction of male-male love in Shakespeare's plays see ibid., pp. 16-19, and Gregory Woods, *A History of Gay Literature. The Male Tradition* (New Haven and London: Yale University Press, 1988), pp. 95-97.

with the Elizabethan poets precisely because of the morally questionable lives that they led. They can be understood as negative role models whose infamous behaviour, in conjunction with their ability to create beautiful poetry, enables the Professor to justify his own transgression of the bourgeois moral code in the name of non-reflective authenticity. One might argue that, if they had led different lives, these poets may not have produced such works of art, and civilisation would have been the poorer for it. The narrator suggests the same conclusion for the Professor: it is not despite the kind of life the Professor leads that he is so gifted but because of his homosexual desire, because of the anguish and guilt that this generates within him, that he can inject so much passion into his words, transforming 'Denken' into 'Dichtung' (p. 229).

Significantly, R. thinks he can see a physical similarity between his Professor and the Socrates (469-399 BC) of Raphael's painting: 'meinte ich in Sokrates' eigenwilligem Gesicht eine Ähnlichkeit mit seiner Stirn zu entdecken' (p. 208). There are several reasons why such an allusion has importance for an understanding of the relationship between the Professor and R.. Just as R. rescues the memory of the Professor, most of what is known about Socrates comes from the writings of Plato, who provides an account of his philosophical views and pedagogic methods; Socrates himself wrote nothing. In addition, Socrates was famous as an inspired teacher to whom his pupils were fanatically loyal. The same relationship dynamics define the friendship of the Professor and R.. Not only does the text itself, written by a faithful student, document the Professor's life and teachings, but within the narrative R. transcribes the Professor's speeches because he can no longer write: 'So diktieren Sie mir' (p. 226). There is also a wider parallel with the 'cultural scenario' of the relationship between 'men and boys (mainly in pastoral and educational contexts)' found in Classical sources, identified by Bruce Smith as one of the ways in which individuals from a Christian culture 'might negotiate quite diverse sexual alignments'.[33] Thus *Verwirrung der Gefühle* implicitly draws upon works such as Plato's *Symposium* (360BC) and *Phaedrus* (360BC), in which the love between a man and a boy or younger man is esteemed. Phaedrus states in the *Symposium*: 'I know not any greater

[33] Bruce R. Smith, *Homosexual Desire in Shakespeare's England* (Chicago, IL: Chicago University Press, 1991), pp. 74-76.

blessing to a young man who is beginning life than a virtuous lover, or to the lover than a beloved youth'.[34]

Alongside the copy of Raphael's *School of Athens*, an *objet d'art* in the Professor's study, 'die Büste des Pariser Ganymed', provides further insight into the relationship dynamics between the Professor and his student (p. 208). The sculpture is almost certainly a miniature of the statue by the French sculptor Pierre Julien (1731-1804) that is exhibited in the Louvre. On presentation of this sculpture to the Académie Royale in 1776 Julien suffered a humiliating blow to his career when he was refused admission to the institute. The Professor, similarly, is ostracised by his colleagues and leads an 'ausgesperrte Existenz' of which no traces remain (pp. 275, 230): 'Sein Werk ist nie erschienen, sein Name vergessen' (p. 279). Julien's subject matter, Ganymede, was a beautiful Trojan prince who was carried away by Zeus to be his cupbearer and lover, and a very familiar symbol of homosexual desire. Although his brother, Paris, was regarded as the most handsome mortal, according to myth, Zeus found the gentle beauty of Ganymede and his unassuming, humble nature more alluring. By his own admission, R. is 'ein auffallend hübscher Junge' who is chosen by the Professor, over all the other students, to live in the same house (p. 187). In Ancient Greek culture the term Ganymede referred 'not to sodomites in general, but only to the younger, passive partner who serves another man's pleasure'.[35] And David Halperin observes from his investigation of Ancient Greek art and literature that this society considered men most sexually attractive in late adolescence.[36] Not only is R. precisely at this stage of his educational development, but physically he is '[h]ochgewachsen, schlank, die bronzene Patina des Meeres noch frisch auf den Wangen, turnerisch gelenk in jeder Bewegung' (p. 187). He becomes the Professor's scribe and therefore, in one sense, his cupbearer. Without realising it, as the object of the Professor's *Knabenliebe*, R. also becomes his muse, thereby fuelling his creativity. From this evidence it is clear that the narrator is endeavouring to make a link to Ancient Greek traditions of teaching and, by implication, Ancient Greek sexual mores, just as Wilde referred to homosexual cultural figures as a strategy of defence in his famous courtroom speech. Indeed, Kielson-Lauritz explains that, along with other prominent cultural and

[34] Plato, *Symposium*, in *The Dialogues of Plato*, trans. by Benjamin Jowett, 5 vols, 3rd edn (London: Oxford University Press, 1892), I, 513-594 (p. 548).
[35] Smith, p. 186.
[36] David Halperin, *One Hundred Years of Homosexuality* (New York: Routledge, 1990), p. 90.

mythological figures, Ganymede has become a 'Kult- und Identifikationsfigur', an 'Ikone des Begehrens', for male homosexuals.[37]

R. also compares the Professor to biblical models as is suggested by his reference to the statue in the Professor's study that depicts the suffering of St Sebastian. It is most likely a reproduction of the sculpture by an unknown German master who was active around 1480.[38] It captures the 'tragische Schönheit' of the saint which contrasts with the brutality of his death – he is pierced several times by arrows (p. 208). There is a suggestion of sado-masochistic pleasure in this representation of St Sebastian's fate that is consistent with an element of the Professor's sexual appetite that seeks out 'Erniedrigung', 'Schmach' and 'Gewaltsamkeit' (p. 274). Kielson-Lauritz observes that in literary contexts St Sebastian appears more frequently as an icon of homosexual desire than he does as an historical or legendary figure.[39] The comparison of the Professor's situation to that of historical, biblical and mythical figures is intended to ennoble his suffering.

Such cultural and inter-textual references follow the example set by other writers who deal with transgressive desire, most notably Thomas Mann in *Der Tod in Venedig*. Mann's text is a key forerunner in the development of the modern *Novelle*, in terms of both form and controversial subject matter. For this reason, it is pertinent to compare the *Novellen* of Mann and Zweig at points where their distinctive concerns intersect, even though the status of Mann's *Novelle* in modern fiction is more elevated by virtue of its complex, highly self-conscious investigation of art and morality through philosophical, metaphysical and psychological interpretative frameworks. In his investigation of representations of homosexuality in German literature, Heinrich Detering argues that, although homoeroticism has always featured in certain narratives, *Der Tod in Venedig* appears 'eine literarhistorische Grenze besonders markant zu bezeichnen [...]. Salopp gesagt: *Der Tod in Venedig* ist das *coming out* der

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[37] Kielson-Lauritz, 'Ganymed trifft Tadzio. Überlegungen zu einem 'Kanon der Gestalten', in G. Härle, W. Popp and A. Runte (eds), *Ikonen des Begehrens. Bildsprache der männlichen und weiblichen Homosexualität in Literatur und Kunst* (Stuttgart: Metzler, 1997), pp. 23-39 (p. 31).

[38] For photographic evidence and further information on the possible origins of this sculpture visit 'Web Gallery of Art', <http://gallery.euroweb.hu/html/m/master/zunk_ge/zunk_ge6/6sebasti.html> [accessed 1 March 2004]

[39] Kielson-Lauritz, 'Ganymed trifft Tadzio', pp. 31-32.

deutschen *mainstream*-Literatur'.[40] The climactic (although in neither case the last) words of *Der Tod in Venedig* and of *Verwirrung der Gefühle* are 'Ich liebe dich': a declaration of homosexual love for a young male love-object. In line with social taboo, the narrator of Mann's *Novelle* denounces Aschenbach's confession as 'absurd, verworfen, lächerlich', yet in the same sentence describes him as 'heilig' and 'ehrwürdig'.[41] The closure provided by the death of the protagonist leaves the different threads of interpretation open whereas, in *Verwirrung der Gefühle*, the narrator attempts to resolve the issue of the confession of the Professor's love for his student from the distance of maturity. However, the very last word of Zweig's *Novelle* perilously reveals that the Professor's love is reciprocated by his student, thereby challenging the boundaries of acceptability.

On a philosophical level, *Der Tod in Venedig* evokes the Nietzschean conception of the Apolline and Dionysian to investigate their contradictory expression in the creative personality and artistically controlled form of the *Novelle*. Zweig's concepts of 'Blut' and 'Geist' can also easily be mapped onto this schema. As will be shown, investigation of the inter-textual references to Nietzsche's philosophies in *Verwirrung der Gefühle* likewise provides a way of understanding the creative personality and form in Zweig's text. The notion of 'Blut' can be equated with the Dionysian element; because it is barbaric, chaotic, uncontrollable, unconscious and ecstatic it is at once threatening and enthralling. The rapturous hymnic tendency of the Professor's lecturing style can be understood as 'das Wesen des *Dionysischen*, das uns am nächsten noch durch die Analogie des *Rausches* gebracht wird' and 'in deren Steigerung das Subjektive zu völliger Selbstvergessenheit hinschwindet'.[42] There is repeated use of the vocabulary of rapture and intoxication with reference to the Professor's speech. This can be compared to Zweig's description of the moment of artistic creation in his lecture *Das Geheimnis des künstlerischen Schaffens* (1938) as an ecstatic 'Nicht-Dabeisein' and 'Von-sich-selbst-Fortsein'.[43]

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[40] Heinrich Detering, *Das offene Geheimnis. Zur literarischen Produktivität eines Tabus von Winkelmann bis zu Thomas Mann* (Göttingen: Wallstein, 2002), pp. 33-34.
[41] Thomas Mann, *Der Tod in Venedig*, in *Thomas Mann. Große kommentierte Frankfurter Ausgabe. Werke-Briefe-Tagebücher: Frühe Erzählungen, 1893-1912*, ed. by Heinrich Detering et al. (Frankfurt a.M.: Fischer, 2004), II/1, 501-92 (pp. 562-63).
[42] Nietzsche, *Die Geburt der Tragödie*, pp. 24-25.
[43] Zweig, *Das Geheimnis des künstlerischen Schaffens*, in *Gesammelte Werke in Einzelbänden*, p. 354.

Conversely, 'Geist' is embodied by Apollo, which represents rational, calm and theoretical thinking, along with noble and dignified control.[44] It is clear that the Professor is a man who is fanatical about beauty and form in the writings of others, but is also lured into the destructive depths of Dionysian *Rausch*: 'Denn dieser hohe geistige Mann, dem Schönheit der Formen ureingeboren und atemhaft notwendig war, dieser lautere Meister aller Gefühle, er mußte den letzten Erniedrigungen der Erde begegnen in jenen rauchigen, verschwelten Kaschemmen, die nur Eingeweihte einlassen' (p. 274). Zweig explains the synthesis of the Apolline and Dionysian forces in *Das Geheimnis des künstlerischen Schaffens*, in analogous terms: 'Schöpferische Entladung entsteht fast immer nur durch Spannung zwischen zwei gegensätzlichen Elementen [...], Unbewußtheit und Bewußtheit, Inspiration und Technik, Trunkenheit und Nüchternheit.'[45] The use of 'Entladung' emphasises the connection between the creative and sexual experience. In his overcoming of the discordant polarities of existence through the musicality of language, the Professor experiences an orgasmic 'raptus', 'das Fortgetragensein eines Menschen über sich selbst hinaus' and 'Ekstase', thereby achieving authenticity (pp. 194-95). This moment of perfect aesthetic experience is presented as attainable in the figure of the Professor, but the manner in which it is portrayed circumvents the issue of morality. The narrator fails to consider that, although music can be non-referential, transcendental and spiritual, it is also primitive and visceral. And it is the latter aspect that functions as a sexual stimulus for the Professor when his speech reaches the heights of music (p. 207).

Zweig and Nietzsche separate aesthetics from ethics and make a value distinction between the work of art and the creative process. The moment or process of aesthetic creation becomes its own imperative as the coping mechanism for life.[46] Nietzsche and Zweig differ, however, on the subject of the relationship of aesthetics and ethics to truth. 'Nietzsche's examination of the question of art *primarily* from the position of the artist, with its emphasis on the process of creating [...] shifts attention away from the idea of art as [...] disclosing a pre-existent truth, and towards the recognition of

[44] Nietzsche, *Die Geburt der Tragödie*, p. 24.
[45] Zweig, *Das Geheimnis des künstlerischen Schaffens*, p. 365.
[46] Zweig's fascination with the moment of creation (which does produce a great work) was one of the reasons why he collected literary and musical manuscripts. For an account of the origins of this collection see Prater, pp. 12-13.

art as a world-constitutive activity.'[47] Nietzsche's theories are therefore offensive for a society that values a Classical education in which works and objects of art are held as representing the ideals of goodness, beauty and, above all, truth. As explained in the Introduction, Nietzsche does not offer any comfort or promise of harmony from the struggle of everyday existence, except in the form of art, which is an illusion. In *Verwirrung der Gefühle*, by contrast, truth cannot be divided from the beauty of passionate language. Although the artist figure is of paramount importance, fundamentally he is the vessel through which truth and meaning become known: 'zum ersten mal erlebte ich das, was die Lateiner raptus nennen, das Fortgetragensein eines Menschen über sich selbst hinaus: nicht für sich, nicht für die andern sprach hier eine jagende Lippe, es fuhr von ihr weg wie Feuer aus einem innen entzündeten Menschen' (pp. 194-95). There are several allusions to the Word or language as fire, which suggests that the truth it conveys has a mystical or spiritual quality that can be both destructive and purifying. Beautiful language in the form of 'Dichtung', or the process of creating 'Dichtung', therefore gains a meaning with which the reader can potentially identify on both a thematic level (truth arises from language) and formal level (*Novelle* as 'Dichtung').

Zweig's thematisation of aesthetics, morality and truth is problematic in relation to the notion of the 'ideal' *Novelle*. As was clear from the Introduction, many conservative theorists support the possibility that truth can be obtained from the aesthetic experience of the *Novelle* as a result of the artistic control ascribed to the 'ideal' form of the genre. In *Verwirrung der Gefühle*, however, truth is attained through impassioned language which is associated both thematically and narratively with a loss of reflectivity and, therefore, control in the name of authenticity. Thus, tension exists between Zweig's text and the genre within which it is written; whereas, according to the narrative economy of *Verwirrung der Gefühle*, impassioned, non-reflective speech is a means to truth, the normative expectations of the genre prescribe that truth is attained only through objective narrative mediation. In addition, Zweig exploits the *Novelle* as a closed form to skirt around the contradiction of the Professor sating his transgressive desire by soliciting 'Menschen niederen Standes' within a genre that, conservative theorists expound, exemplifies moral form (p. 273). It is only

[47] Matthew Rampley, *Nietzsche, Aesthetics and Modernity* (Cambridge: Cambridge University Press, 2000), p. 209.

after sexual intercourse that the Professor is able 'im vertrauend gescharten Kreise der Studenten seiner Sinne wieder standhaft gewiß zu sein' (p. 274). Because of his personal involvement with and gratitude to the Professor, the narrator fails to see how artistic and creative endeavour is affirmed regardless of its foundations. Art therefore precedes all else, with authentic intensity of feeling and passionate assent being all-important. It appears that 'Dumpfheit des Gefühls' is to be avoided at all costs (p. 189).

R., in contrast to the 'perverse' Professor, successfully represses his homosexual tendencies so that they never become physical; he therefore fulfils the ideal of true platonic love. Because of this control, R. is able to resolve the tension between the Dionysian and Apolline aspects of his character so that, he claims, his desire fuels his creativity and he achieves wholeness. However, R.'s psychological control is never proven and is contradicted by the passionate, at times orgiastic, rhythm of the narrative and the momentary collapse of distance between the past and present self, which suggest a continued attachment to the Professor and draw attention to the highly subjective perspective of the text. The Professor, conversely, is aware of the tension between the conflicting poles of chaos and order that define his character and cripple his interaction with others: 'immer mußte er sein Gefühl zerteilen in ein Unten und Oben' (p. 275). This awareness prevents the discord between 'Blut' and 'Geist' from destroying him completely, although it threatens to do so.

Greater understanding of the relationship between R. and the Professor and how homosexuality is presented in Zweig's text can be gained from further comparison with Mann's *Der Tod in Venedig*. In contrast to R.'s claim in *Verwirrung der Gefühle*, the final conclusion of *Der Tod in Venedig* does not attempt to assert that the tension between the Dionysian and Apolline forces in the individual or narrative can be resolved: 'Und hat Form nicht zweierlei Gesicht? Ist sie nicht sittlich und unsittlich zugleich [...]?'.[48] Indeed, *Der Tod in Venedig* displays how 'the ethos of discipline and order is a questionable value, one which, in its very repudiation of scruple, reflection, analysis, lays itself open to the seductions of untrammelled, orgiastic

[48] Mann, p. 514.

experience, thereby confusing self-transcendence with self-abasement'.[49] Where Zweig uses Classical references as justification for the questionable origins of the Professor's inspiration, Mann recognises that this is a double-edged sword: the extreme control offered by Classical paradigms can descend into its depraved opposite. In deluding himself that his homosexual-paedophilic desire for Tadzio is purely a concern for human beauty and form (supreme considerations of high culture), Aschenbach achieves only degradation of the self. He is mocked by the narrator and, whilst appreciating the beauty of Tadzio, dies an ugly and degrading death from cholera – a manner of demise that fundamentally questions the values to which he subscribed.[50] The tension between the aesthetic coherence of *Der Tod in Venedig* as a *Novelle* and its thematic treatment of form as ambivalent creates an unresolved irony that has no equivalent in Zweig's text. Whereas the narrator exploits the closed *Novelle* form as a solution – to contain the issues raised by the confessions of transgressive desire in *Verwirrung der Gefühle* – the ambivalence created by the irony of Mann's text undermines the conservative myth that the genre, as a highly stylised art form, can impose order on chaos, and can give purpose to meaningless existence. In this sense, and in its subject matter, Mann's *Novelle* is extremely modern.

The narrator of *Verwirrung der Gefühle*, conversely, also attempts to avoid moral judgement by influencing his text's reception and interpretation through a first-person narrative perspective. The sympathetic narrative tone regrets the Professor's outsider status and his inability to construct a homosexual identity within bourgeois society. However, the events can only be interpreted favourably if the reader also accepts the cultural allusions that the narrator uses in his effort to relativise the implications of the Professor's sexual persuasion. Nonetheless, Zweig's treatment of the Professor's sex life (albeit on the margins of the narrative), is radically honest, and the 'inappropriate' relationship between a student and his Professor culminates in an explicit kiss: 'Er zog mich nahe, seine Lippen preßten durstig die meinen, nervig, in einem zuckenden Krampf drängte er meinen Körper an sich' (p. 278). The marginal status of the Professor's gender identity draws attention to the text's relationship to modernity; for, as Griselda Pollock astutely identifies, the 'significant spaces of modernity are neither simply those of masculinity, nor are they those of femininity [...]. They are [...] the

[49] Swales, *Thomas Mann. A study* (London: Heinemann, 1980), p. 44.
[50] Mann, p. 588.

marginal or interstitial spaces where the fields of the masculine and feminine intersect and structure sexuality within a classed order'.[51] How *Verwirrung der Gefühle* engages with the intersection of the masculine and feminine in the emotional responses and appearance of the male self will now be examined.

(iii) Emotional confusion and sexual ambivalence

The sustained emotional confusion and sexual ambivalence in which a space for homosexual masculine subjectivity is created conveys a sense of psychological fragmentation in the Professor and fluid sexual identity in R.. Although writing with entirely different aims, both Freud and Otto Weininger claim that there are elements of female and male characteristics in all individuals, thereby suggesting an inherent bisexuality in humankind. Weininger's aim in *Geschlecht und Charakter* (1903) is to prove the inferiority of women and Jews. In a move of extreme Jewish self-hatred, he writes:

> Man dürfte also wohl bereits prinzipiell [...] zuzugeben geneigt sein, daß das Prinzip der sexuellen Zwischenformen eine bessere charakterologische Beschreibung der Individuen ermöglicht, indem es das Mischungsverhältnis zu suchen auffordert, in dem Männliches und Weibliches in jedem einzelnen Wesen zusammentreten, und die Elongation der Oszillationen zu bestimmen gebietet, deren ein Individuum nach beiden Seiten hin fähig ist.[52]

Freud explains bisexuality with respect to male sexuality: 'Die Analyse weist nach, daß eine homosexuelle Objektbindung in allen Fällen vorhanden war und in den meisten auch *latent* erhalten geblieben ist.'[53] Zweig's portrayal of boyish women and effeminate men can be understood as part of the literary tendency to mirror the crisis of masculine identity and the associated interest in bisexuality and homosexuality that has its roots in the *fin-de-siècle* period.[54] All three characters (the Professor, his wife, and R.) cause a disruption to stereotypical gender expectations. Since, as Pollock

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[51] Griselda Pollock, *Vision and Difference. Femininity, Feminism, and Histories of Art* (London and New York: Routledge, 1988), p. 70.
[52] Otto Weininger, *Geschlecht und Charakter*, 13th edn (Vienna and Liepzig: Wihelm Braumüller, 1912), pp. 65-66.
[53] Freud, *Abriss der Psychoanalyse*, p. 51.
[54] Rieckmann, *Hugo von Hofmannsthal und Stefan George*, p. 162.

suggests, the structure of sexuality can only be identified through analysis of the relationship between the masculine and feminine, this section will focus upon the interplay of male and female gender identities. Significantly, in *Verwirrung der Gefühle*, the interaction is unbalanced in every respect; the Professor and R. only acknowledge the feminine when it is useful in the formation of masculine sexual identity.

The Professor's wife creates a disturbance in certain aspects of the epistemology that define her gender and therefore her position because her behaviour and physical identity are ambiguous. She is described as 'ephebisch' (a term used to denote young men of military age in Ancient Greece), 'muskelhaft' and 'knabenhaft', and is sporty, for example, she outswims R. (p. 213). In his wife the Professor was originally attracted to the same things that might attract him to a younger man, and it is possibly for similar reasons that she appeals to R.. When R. has sex with the Professor's wife he becomes aware that he only desires her as a substitute for the Professor – his true love-object (despite this also being her sentiment): 'indes unsere Körper sich suchten und ineinanderdrängten, dachten wir beide, sprachen wir beide immer wieder und immer nur von ihm. [...] In der Minute, wo das Warme ihres Leibes nicht mehr mir die Sinne trübte, empfand ich die grelle Wirklichkeit und Widerlichkeit meines Verrats' (pp. 262-63). Other than the physical description of the Professor's wife, there is no suggestion in her behaviour of actual sexual ambiguity. Rather, she is the only character whose actions are consistently comprehensible as the resentful and jealous expression of her love for her husband, who no longer finds her sexually attractive (if indeed he ever did): 'seit Jahren meide er sie körperlich' (p. 262). The Professor openly admits that his marriage is a façade and his wife a prop for the act that he presents to the public (p. 273). Possession of a woman means that a man can function in society with a specific status.

However, it can be argued that the wife subtly disrupts the system whereby gender and social position prescribe access to language and to the power that its usage imparts. There are instances where it is clear that the Professor's wife is complicit with her relegation to silence. For example, she chooses not to tell her husband of the improper advances that R. makes towards her: 'Und – erst erstaunt und dann beglückt – erkannte ich: sie hatte geschwiegen' (p. 216). He recognises her behaviour as 'ein

Versprechen, auch weiterhin zu schweigen' (p. 216). Although R. is referring to a particular instance, the behaviour of the Professor's wife consistently follows this pattern of silence. It becomes clear at a later stage that her actions, although apparently fulfilling the traditional role, are her way of gaining knowledge and power from within the system that objectifies women: 'es war die Frau meines Lehrers, die offenbar an der Tür gelauscht hatte. Aber sonderbar: so wuchtig ich auch gegen sie angerannt, sie gab keinen Ton, sie wich nur stumm zurück, und auch ich, unfähig einer Bewegung, schwieg erschrocken. [...] ihr Blick maß mich ernst, und ein Dunkles, Mahnendes und Drohendes war in ihrer unbeweglichen Haltung. Aber sie sprach kein Wort' (pp. 241-42). R. is completely baffled and threatened by her actions because they are alien to him: she is not intensely passionate and her first reaction is to remain silent. Her silence is part of her lack of power but, paradoxically, to speak is to lose more power because it reaffirms existing power relationships. Correspondingly, certain discourses on homosexuality in the early twentieth century reveal that the 'secondary position of women' was essential for the construction of a 'superior Greek masculine ideal'.[55]

Psychological fragmentation is most evident in the Professor who, in response to social demands, must repress and sublimate his sexual energy. The Professor confesses to R. how he attempted to live up to society's expectations, describing his marriage as 'ein gewaltsamer Versuch, das Gespann auf die rechte Bahn zu reißen' (p. 272). The use of an equestrian metaphor in this context has several connotations. For example, by losing control of the metaphorical carriage and horses, it is implied that the Professor has no control over his desire. In addition, the horse is a cultural symbol that is often associated with the unconscious, chaos and libido – elements that have an overpowering influence on the Professor's actions (p. 273). This precise symbolisation may have its roots in the writings of Plato, who imagined the soul as two winged horses barely controlled by their human charioteer: one beautiful and noble, the other ignoble and coarse.[56] The Professor is unable to manage his instincts because he surrenders to the animalistic drives – his failure to confront and integrate the dark powers of nature into his life result in dissimulation and unhappiness:

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[55] See David Sox, *Bachelors of Art. Edward Perry Warren & The Lewes House Brotherhood* (London: Fourth Estate, 1991), p. 87.
[56] Plato, *Phaedrus*, in *The Dialogues of Plato*, I, 391-489 (p. 452).

'Wieder geht der Weg halsbrecherisch am Rand des Gesetzes und der Gesellschaft hinab ins Dunkel der Gefährlichkeiten' (p. 273). The Professor recognises this conflict of drives as the victory of the thrill of physical danger and social ruin over social decorum. The pair of horses specifically alluded to by 'das Gespann' can also be seen to represent the poles of masculinity and femininity over which the Professor struggles to gain control in order to experience unproblematic masculine subjectivity and adhere to patriarchal perceptions of masculinity.

The Professor's ambiguous appearance ensures that he remains on the margins of cultural perceptions of manliness. R. describes how he has 'ein imponierend kühner Oberbau geistiger Fraktur', yet uneasy expressions and an effeminate chin (p. 199): 'Auch die körperliche Haltung sprach ein ähnlich Zwiefältiges aus. Seine Linke ruhte nachlässig auf dem Tisch oder schien wenigstens zu ruhen, denn unausgesetzt vibrierten kleine zitternde Triller über die Knöchel hin, und die schmalen, für eine Männerhand ein wenig zu zarten, ein wenig zu weichen Finger' (p. 200). The Professor experiences the expression of sexual desire (as inspired by the combination of language and young men) in womanly terms. Yet, the narrator describes the after-effects of the Professor's speech in terms of the sating of male desire through a heterosexual encounter: 'Wollust der Ergießung wie bei einer Frau' (p. 207). For the most part, however, the Professor uses expressions of penetration in his speech similar to those described by Valerie Traub in her investigation of the homoerotics of Shakespearean comedy.[57] For example, in the process of recounting one of the Professor's lectures on the Elizabethan period of literature, the narrator repeats the same language that the Professor allegedly employed, like 'heiße Orgie', 'Blutsturz', 'eine Ejakulation' and 'herrlichste Eruption der Menschheit' (pp. 196, 197). The Professor is therefore at once passive, in the sense of his effeminate mannerisms, and active, in his use of sexualised language. Correspondingly, R. recognises his passive role in response to the Professor's language that also suggests an element of effeminacy: 'ich fühlte, wie diese warme Welle von ihnen weich bis in mein Innerstes ging, strömend sich dort verbreiternd und zu seltsamer Lust das Gefühl mir dehnend' (p. 240). R.'s own narrative technique suggests moments of unconscious literary production as the language becomes increasingly heightened and repetitive, and the

[57] Valerie Traub, *Desire and Anxiety* (New York: Routledge, 1992), p. 134.

description crescendos in peaks of pleasure which, coupled with sexual connotation, resembles waves of orgasm: 'Diese Stimme im Dunkel, diese Stimme im Dunkel, wie fühlte ich sie eindringen bis in das innerste Gebälk meiner Brust! [...] Und ich nahm diese heiß vorstoßende, diese glühend eindringliche Stimme in mich auf, schauernd und schmerzhaft, wie ein Weib den Mann in sich empfängt...' (p. 277). This sentence trails off at the point of 'penetration', mimicking ejaculation.

From the very beginning R. displays a confusion of masculine and feminine traits. The language he uses to describe the city of Berlin during his first semester at University draws attention to the fluidity of gender definitions. R. refers to it as masculine in the first instance: 'ganz überrascht von seinem eigenen Wachstum, strotzend von einer allzu plötzlich aufgeschossenen Männlichkeit', and then in feminine terms, as he discharges his impatience in the twitching 'Schoß dieses heißen Riesenweibes' (p. 186). This image of the city functions as a mirror to the narrator's own sexually ambiguous perception of the self at this point of his development. Moreover, by portraying the city in these terms, Zweig partakes of the contemporary aesthetic response of German literature to modernity that sexualised Berlin. Dorothy Rowe argues that the 'origins of the overt sexualization of Berlin can be shown to have begun during the pre-war era although the full extent of the conflation of the city with the image of a sexually voracious and devouring female did not occur until towards the end of the First World War.'[58] Rowe attributes this portrayal of Berlin to the effects of rapid modernisation in all aspects of city life: 'Such rapid development elicited a variety of critical responses to the city, many of which were negative and led to the objectification of the city into a sexualised symbol of the evils of modernity.'[59] The portrayal of the city in sexual terms would have made *Verwirrung der Gefühle* immediately identifiable to contemporary readers who were familiar with such methods of representation. However, by creating a parallel between R. and Berlin, Zweig's representation of the city is ambiguous: it is not definitively gendered and cannot therefore be valued as negatively female nor as positively male – it has a fluid sexual identity. The move away from the setting of the city to the provinces represents a retreat from modernity and a move towards a traditional and conventional

[58] Dorothy Rowe, *Representing Berlin. Sexuality and the City in Imperial and Weimar Germany* (Aldershot: Ashgate, 2003), p. 91.
[59] Ibid., p. 11.

Novelle setting. However, the notion that sexual excess and transgression only exist in the metropolis is thwarted and subverted by the continuation and intensification of the sexual tone of the narrative in the provincial town.

Whereas the Professor hastily marries because he thinks he should, R. repeats, and enjoys, the stereotypical masculine behaviour of his fellow students in having sex with lots of different women in an attempt to define his relationship to society (p. 188). The tone he uses to describe the young women he takes back to his student lodgings is flippant and condescending. He portrays them as prey that he catches, almost against their will. They are also referred to as cheap booty, thereby consciously regarding women as objects that are to be taken and appreciated for their appearance. R. even passes his 'catch' on to his friends, and in so doing treats these women as exchangeable commodities (p. 188). This behaviour lasts until R. is actually disturbed by his father during a sexual scene (that is the inverse of the Freudian 'Urszene' where the child glimpses its parents during sex or in a state of undress): 'das Hemd halb offen, die Hosenträger niederpendelnd, die Füße nackt, riß ich die Tür auf, um sofort, wie mit der Faust über die Schläfe geschlagen, im Dunkel des Vorraums die Silhouette meines Vaters zu erkennen. Von seinem Gesicht nahm ich im Schatten kaum mehr wahr als die Brillengläser, die im Rückschein funkelten' (p. 189). In a letter to Zweig about *Verwirrung der Gefühle* Freud remarks that the *Novelle* 'weist auf die frühere Beziehung zum Vater hin, zeigt die Versuche zur Kompensation durch eine gewaltsame Übertreibung der Männlichkeit'.[60] During this traumatic eposide, his father's glasses are a symbol of the authoritative gaze under which R. suffers, and on a wider scale they represent the judgmental gaze of society.

The 'Zufall', as the unexpected visit from his father is called, provokes 'plötzliche Erschütterungen' (p. 191). R. suggests that certain words are exchanged in the conversation with his father that convey the authenticity of the male self (p. 192). The 'true' words spoken in the man-to-man conversation cause the narrative to change direction and begin a chain of events that are implied as ultimately fulfilling the destiny of the protagonist; ironically, they push R. into the arms of another man. Not only does the text invite us to recognise the importance of this instant in the

[60] Zweig, *Briefwechsel mit Hermann Bahr et al.*, pp. 178-79.

protagonist's life as a 'Wendepunkt', but the narrator's choice of words is reminiscent of Musil's modern ideas on the *Novelle* as 'eine Erschütterung' by means of which the author (as R. claims to be) believes that he suddenly sees 'wie alles in Wahrheit sei'.[61] Although seeing truth is associated with the formal component of the turning-point, the shock evokes unmediated and unreflective responses which are consistent with the irrationality of the creative process that Musil stresses, and which the text upholds as a means to authenticity. As the representative of patriarchal power and social propriety, R.'s father reacts with disgust and contempt for his son, thereby compounding the threat of castration that he signifies. This threat is maintained throughout the rest of the *Novelle*, as the Professor and his wife become substitute parents under whose roof R. carries out the belated process of Oedipal development, and actually becomes the lover of the mother-figure. It is with the benefit of hindsight, however, that the narrating self becomes aware that gender identities are constructed. R. realises that his experiences in Berlin were merely a 'bombastische[s] Kartenhaus von Männischkeit, Studenterei, Selbstherrlichkeit, das ich in drei Monaten gebaut' (p. 192). Not only was he just playing at being a student, but the reference to a 'Kartenhaus von Männischkeit' displays that he builds up a fragile role for himself based upon his observations of masculine behaviour. The narrator's use of the pejorative term 'Männischkeit', more usually applied to women affecting stereotypical masculine behaviour, accentuates that with the wisdom of maturity R. realises that his behaviour at that time was not an authentic expression of his masculinity; it was merely homosocial enactment.

The language used throughout the *Novelle* conveys a heightened state of excitement, which at times becomes overtly sexual even though the subject matter is ostensibly asexual. Zweig uses sexual imagery to such an extent that the 'unerhörte Begebenheit' of *Verwirrung der Gefühle*, the Professor's confession of homosexual love, becomes the result of the natural progression anticipated by the tone and rhythm of the text. In structural terms, the repetitive and obvious allusions to sex bind together events in the *Novelle*. The sexual imagery combines the theme and energy of the *Novelle* into a coherent and logical conclusion, but this conflicts with the normative expectation that the 'unerhörte Begebenheit' should be a surprise, something new, unfamiliar and

[61] Musil, 'Die Novelle als Problem', p. 1465.

extraordinary. Zweig risks the impact of the unexpected with a gamble to relativise the morally questionable aspect of the 'unerhörte Begebenheit'. This is possibly a reflection of or an appeal to the cultural acceptability of viewing the taboo of homosexuality as an open secret. Zweig diffuses the shock factor by preparing the readers for a sexually transgressive event in order that they will be able to interpret the *Novelle* and relate it to experiential reality without ineffectual contempt for homosexuality. In a letter to Zweig on 19 October 1920, Freud praises Zweig's essay on Dostoyevsky for its use of repetition: 'Ganz besonders haben mich die Häufungen und Steigerungen interessiert mit denen sich Ihr Satz an das intimste Wesen des Beschriebenen immer näher herantastet. Es ist wie die Symbolhäufung im Traum, die das Verhüllte immer deutlicher durchschimmern läßt.'[62] Freud regards the intensification through repetition as a means of getting nearer to the crux of the matter without crudely revealing it.

A further argument to uphold the claim that R.'s sexuality is fluid and that he perceives such fluidity in others, is that visual metaphors are used to convey a sense of disruption to traditional gender roles in Zweig's *Verwirrung der Gefühle*. This discussion of the visual in relation to masculine subjectivity will provide an alternative approach to the relationship dynamics of R. and the Professor that also reflects contemporary cultural discourse. Andreas Huyssen has argued that 'vision is a key aspect of the literary project of Vienna modernism. The dark underside of Vienna's celebrated visual culture [...] becomes visible in literary works rarely studied in terms of their deployment of visual metaphors or of the role that the visual plays in their narratives.'[63] The importance of the visual for communicating and expressing the self is suggested by Zweig in *Die Heilung durch den Geist* (1931) where he regards the 'Blick', as a 'Sendezeichen von Persönlichkeit zu Persönlichkeit'.[64] Despite the inherent ambiguity of non-verbal cues, Zweig values the role of the gaze as creating a connection between individuals and as a means of perceiving the personality of the other and conveying something of the self. Pollock suggests a more specifically gendered interpretation of the male gaze: she remarks that in the modern sexual economy of the classed order, men enjoy the 'freedom to

[62] Zweig, *Briefwechsel mit Hermann Bahr et al.*, p. 165.
[63] Andreas Huyssen, 'The Disturbance of Vision in Vienna Modernism', *Modernism/Modernity*, 5 (1998), 33-47 (p. 33).
[64] Zweig, *Die Heilung durch den Geist*, p. 20.

look, appraise and possess, in deed or in fantasy'; thus, the male gaze is 'both covetous and erotic'.[65] Within this sexual economy, therefore, the feminine is the object of the masculine gaze because the 'sexual politics of looking function around a regime which divides into binary oppositions, activity/passivity, looking/being seen, voyeur/exhibitionist, subject/object'.[66] In *Verwirrung der Gefühle*, the Professor's wife is the object of the masculine gaze when the strap of her swimming costume snaps: 'Unwillkürlich blickte ich hin, eine Sekunde bloß, aber es verwirrte mich: zitternd und beschämt ließ ich ihre umklammerte Hand. Sie wandte sich errötend, mit einer Haarnadel die zerrissenen Spange notdürftig zusammenzurichten' (p. 259). In order to avoid moral judgement, R. claims that he unintentionally stares at her breast for a second, but the narrative shows that he continues to gaze at her in order to record her actions and the degree of her embarrassment. This visual witnessing of her body heightens the sexual tension between the two characters and affirms the power hierarchy that their gender roles determine within the existing sexual economy.

The 'covetous and erotic' exchange of looks between the Professor and R. demonstrates the power of the masculine gaze to 'appraise and possess in deed or in fantasy'. Their roles are specific: R. gazes at the Professor to appraise his appearance and demeanour, whilst the Professor gazes at R. to possess him in fantasy. He achieves this through the power of his hypnotic stare, which is augmented by the effect of his speech. R., by contrast, describes how he has the chance to observe and study the Professor's face ('Nun erst gewann ich Zublick in sein Gesicht'), which he finds 'fast weibisch' (p. 199). In this position, R. has the dominant masculine gaze that, because of the obvious feminine aspects of the Professor's character, can objectify the older man. Indeed, at one point, out of embarrassment, the Professor tries to avoid R.'s 'beobachtender Blick' (p. 222). However, at another meeting, the Professor is not aroused by the subject matter and therefore exhibits none of the effeminate features associated with his sexuality. R. finds his face merely 'entleert, enthöhlt aller zeugenden Kräfte, müde, alt, eines alten Mannes pergamentene Larve' (p. 204). He no longer finds pleasure in observing the Professor. Instead, the roles of social hierarchy are re-established as R. looks up to the Professor whose face resists

[65] Pollock, p. 79; p. 67. Whilst Pollock discusses the gendered notion of the male gaze in relation to the flâneur, the *fin-de-siècle* dandy, she explains that he 'embodies the gaze of modernity' (p. 67).
[66] Ibid., p. 7.

objectification by his student: 'Immer unruhiger stieg mein Blick zu ihm auf, voll Enttäuschung das entfremdete Gesicht übertastend' (p. 204). The change in the Professor's behaviour and appearance fuels R.'s desire 'mehr von diesem zwiefältigen Manne zu wissen' (p. 204).

R. perceives a sensitive side to his teacher's gaze: 'Wieder fühlte ich die warme Umfangung seiner Blicke' (p. 267). R. is the love-object of the Professor whom he fantasises about possessing. The Professor can look at R. in this way, and R. is receptive to this look because of his own fluid sexuality that exhibits stereotypical feminine traits of passivity and emotionality, among others. The sexually charged nature of the visual exchange between these two men is accentuated by the use of physical language in relation to the gaze, such as 'übertastend' and 'Umfangung'. The importance of the exchange of looks between the viewer and the viewed is emphasised by the need of the Professor to explain the nature of his desire to R. in the dark (p. 269). The Professor cannot allow R. to gaze upon him when he is at his most vulnerable, as this would completely destroy any attempt to regain subjectivity. Ultimately though, it has been displayed how both men occupy both roles (masculine-objectifier versus feminine-objectified) at different times because of their fluid sexual identity. In this sense, they experience a 'disturbance of vision': their identities are unstable when they objectify and when they are being objectified. Significantly, it is R. who gazes at the Professor last in the text: the Professor's final objectification by the gaze denies him a stable subjectivity and suggests that he will never again be able to achieve aesthetic unity and wholeness.

(iv) Conclusion

There is a constant exchange of visual mastery in *Verwirrung der Gefühle* in terms of the hierarchy of sexual identity (between two men) but there is no equality of visuality. In other words, the gazes of the Professor and R. do not meet with equal power. Therefore, the boundary between objectifier and objectified is never dissolved. This means, as R. proves at the end by marrying and having children, that existing gender relationships and sexual identities are left in place by the narrative. This conclusion also suggests that, although the essential nature of desire and sexuality cannot be changed into a socially acceptable form or simply ignored, it does not have

to be indulged physically. However, it can also be argued that R.'s sexual development exemplifies that of the Ancient Greeks where 'separating sexual pleasure from sexual duty, these men would marry and would father children', rather than the 1920s homosexual discourse that affirms physical friendships amongst men rather than the family as representing the basic principles of humanity.[67] Like men in Ancient Greece, R. appears to idealise his love for the Professor as 'having special qualities that set it apart from the love of women, "heavenly love" as opposed to "common love," as Plato describes it in the *Symposium*'.[68] What is more, the confusion of gender stereotypes through effeminacy and the representation of desire in terms of active and passive rather than masculine and feminine is consistent with the Ancient Greek dynamics of sexual relationships where the passive younger partner, penetrated by an active, older man, was considered to have 'devalued' the masculine role.[69]

Significantly, R. does not become the literally penetrated man, despite the passive role he sometimes assumes, and it is this, along with the non-realisation of his homosexual desire, that enables him to retain his illusion of masculine selfhood yet also declare platonic love for the Professor.[70] Thus, *Verwirrung der Gefühle* is consistent with contemporary homosexual discourse in which 'Knabenliebe' is classified as pure and ideal and means abstention from the physical expression of desire as well as the emotional authenticity of love.[71] The final conclusion of the frame posits that it is possible to gain mastery over conflicting drives, which means that R. achieves autonomy and control. As narrator he focuses on gaining control over the past in order that he can support the image of himself as a rational, self-determined and decent social being in the present, as he is portrayed in the 'Festschrift'. Apart from R.'s own assertion of this psychological harmony which, as the narrator of his own story, is from an extremely subjective and biased position, there is no textual evidence to support the claim of the present self; for this reason, his claim to masculine selfhood

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[67] Mondimore, p. 9; see Rieckmann, *Hugo von Hofmannsthal und Stefan George*, p. 189.
[68] Mondimore, pp. 8-9.
[69] Ibid.. See also Halperin, *How to do the History of Homosexuality* (Chicago, IL: University of Chicago Press, 2002), pp. 113-117, for the historic tradition of classifying sexual relations in terms of 'penetration versus being penetrated, superordinate versus subordinate status, masculinity versus femininity, activity versus passivity – in terms of *hierarchy* and *gender*, that is, rather than in terms of *sex* and *sexuality*' (p. 115).
[70] Kielson-Lauritz, *Die Geschichte der eigenen Geschichte*, p. 338.
[71] Ibid., p. 339.

constructed within the model of a patriarchal family is compromised. It appears, therefore, that Zweig uses the closed form of the *Novelle* as a smoke screen behind which to conceal the more pertinent questions in the text with which he, or his narrator, refuses to deal, such as the effects of the indefinite repression of sexual desire on the individual and the moral implications of the loss of self in the artistic process.

The character of the Professor reveals that the sexual drive can never be fully controlled and therefore that the psyche is in constant flux: he suffers from internal conflict and from the certainty that 'Flucht vor sich selber' is impossible (p. 264). Therefore, the sense of subjectivity is particularly precarious for the Professor. Sinfield suggests that identity formation is perhaps more problematic for homosexuals than it is for heterosexuals:

> Of course, the human subject is never full, and hence may, at any moment, appear unformed. And so with gay subjectivity, which because of its precarious social position is anyway more fragile and inconstant: it is on-going, we are still discovering it. For the development of gay subjects must, of course, be dependent on the development of the modern subjects at large.[72]

Zweig's *Verwirrung der Gefühle* documents the fragility, inconsistency and precarious social position of masculine homosexual identity formation. Moreover, the exploitation of Classical references to rationalise, justify and ennoble the suffering associated with processes of homosexual subjectivity that is part of the cultural discourse of the 1920s validates investigating the *Novelle* as depicting contemporary perceptions of the male self.

All of the aspects of the *Novelle* investigated above reveal that sexual identity is precarious and that, ultimately, even self-disclosure cannot reveal the truth of the self; neither linguistic expression nor visual cues provide autonomy or a stable masculine subjectivity. In fact, the Professor's speeches achieve a loss of self, whilst his confession of homosexual love suggests a dissolution of psychological control altogether. Thus, *Verwirrung der Gefühle* creates a disturbance in stereotypical

[72] Sinfield, *Cultural Politics*, p. 14.

perceptions of gender roles in the 'modern subject' and audaciously tests the boundaries of the acceptability of homosexuality in mainstream literature. The disturbance is also formal because the failure of the masculine self to achieve control through narration implies a subversion of the expectation of the 'ideal' *Novelle* to attain truth through authoritative control and narrative closure. Thus, the gender disturbances that ultimately end in the dissolution of the characters' relationships, because they create unsustainable alternatives within the existing social order, also threaten to dissolve the structural relations of the traditional *Novelle*. In other words, the thematic integration of effeminacy which, as Sinfield states, defines the 'acceptable limits of gender and sexual expression' creates a disturbance at the limits of normative genre expectations.[73]

In this chapter I have explored the relationship between narration, truth, sexuality and selfhood in Zweig's text in order to suggest how a narrative reflecting contemporary socio-cultural debates about sexuality disrupts the structural relations of the traditional *Novelle*. Now I will turn to Musil's *Tonka*, in which his treatment of the monitoring of shame(lessness) by the male protagonist and the tensions inherent in the complex narrative perspective paradoxically test the very limits of the 'ideal' *Novelle* whilst exemplifying the genre.

[73] Sinfield, *The Wilde Century*, p. 4.

Chapter V

Monitoring shame(lessness) in Musil's *Tonka* (1923)

Musil began making notes for *Tonka* in 1903 but did not publish this *Novelle*, which draws heavily on autobiographical material, until 1923 when it appeared in the serial *Der Neue Roman.*[1] It was then published, along with *Grigia* (1921) and *Die Portugiesin* (1923), under the title *Drei Frauen* in 1924. It is a story that involves an educated middle-class man whose mother is obsessed with social appearance. The unnamed man cultivates a relationship with a working-class girl called Tonka. He recommends that she become a carer for his ailing Grandmother, but when the Grandmother dies unexpectedly, the protagonist takes Tonka as his lover. After a period of unmarried co-habitation that the mother finds wholly improper Tonka becomes pregnant. The time of conception appears to correspond to a period when the protagonist was away, yet Tonka denies that she has been unfaithful. It becomes apparent that Tonka has also contracted a venereal disease from which she and the baby finally die. The protagonist remains emotionally and psychologically trapped between the possibilities that the pregnancy is the result of unfaithfulness and the irrational explanation that it is an Immaculate Conception. His inability to accept definitively that Tonka slept with another man is informed by his upbringing and social background and is compounded by the fact that she denies having slept with someone else.

In order to understand why the protagonist thinks in this way it is important to investigate the incongruities between his perception of shame in those around him and the responses of the other characters to the same situations, as these discrepancies are exposed through *erlebte Rede* and moments of irony. Shame surfaces in these moments as the chief interpretative concern for the male protagonist and narrator in

[1] See Karl Corino, *Robert Musil. Eine Biographie* (Reinbek bei Hamburg: Rowohlt, 2003), p. 708 and pp. 1675-76, note 24. Entries in Musil's, *Tagebücher*, ed. by Adolf Frisé (Reinbek bei Hamburg: Rowohlt, 1976), record his relationship with Herma Dietz from 1901-07, which has parallels with the story of the lovers in *Tonka*. See Wilfried Berghahn, *Robert Musil in Selbstzeugnissen und Bilddokumenten* (Reinbek bei Hamburg: Rowohlt, 1963) for biographical details. See also Wolf Wucherpfennig, '"Tonka" oder die Angst der Erkenntnis', in Sebastian Goeppert (ed.), *Perspektiven psychoanalytischer Literaturkritik* (Freiburg i.Br.: Rombach, 1978), pp. 233-59, for an example of a biographical reading of *Tonka*.

Tonka, and therefore also for the reader; indeed, at the beginning of the *Novelle*, the reader is prompted to question Tonka's perception of shame (p. 271).[2] This study will exploit the example set by the protagonist of monitoring shame in order to provide a deeper understanding of the text by means of an interpretative framework which, thus far, remains unexplored in scholarship. To this end, this study will, first of all, provide an outline of shame as a psychological concept. Subsequent sections will then establish exactly how Musil's depiction of perceptions of shame(lessness) by the male protagonist in this Austrian *Novelle* of the 1920s creates a disturbance to the 'ideal' conception of the genre.

Shame is a psychological concept that was isolated by Freud and Breuer as one of the causes of hysteria: the material that was being repressed was of a distressing nature, calculated to arouse 'die peinlichen Affekte des Schreckens, der Angst, der Scham, des psychischen Schmerzes'.[3] Although repression was first thought to be a response to the uncomfortable affects of shame, its central role in the development of psychopathology was replaced by the feelings of anxiety and guilt in Freud's slightly later work, *Die Traumdeutung*. Whereas in this particular comment on shame the social context is not brought to the fore, Norbert Elias, whose theories are informed by Freud, emphasises that shame is socially constructed. This means that the 'shame threshold' (the point at which the individual feels shame) has altered with the 'civilising process', as have modes of behaviour that are perceived to be shameful.[4] Although Elias's theories relate to changes in whole societies over large periods of history, it can be argued that in *Tonka*, where there is a noticeable class division, the characters have been civilised by different social structures that have produced varying 'shame thresholds'. Thus, the bourgeois protagonist and his mother have similar expectations in relation to shame but these differ from Tonka's. Correspondingly, behaviour that he and his mother perceive to be shameful is not necessarily regarded as such by Tonka. What the protagonist does not consider, however, is that the converse may also be true. Investigating the point at which an individual feels shame or registers the presence or lack of it in others can, therefore, reveal important information about their motivations, behaviour and socialisation. As

[2] Plain page references refer to Robert Musil, *Tonka*, in *Gesammelte Werke*, VI.
[3] Freud, *Studien über Hysterie*, in *Gesammelte Schriften*, I, 10.
[4] Elias, *The Civilising Process*, p. 113.

is discussed in the Introduction, how women experience shame has, in traditional social structures, had a bearing upon experiences of masculinity (as the patriarchal image of the ideal woman is to be innocent and bashful in matters of sexuality), therefore the protagonist's interpretation of Tonka as shameless disrupts his perception of the male self. The shamelessness that he perceives means that he is no longer able to presume that he has control over her desire, femininity or sexual identity, thereby creating a disturbance to his masculine identity which, by implication, is exposed as contingent, constructed and sustained by its relationship to the feminine Other.

Experiences of shame, as they will be understood in this investigation, can range from mild embarrassment, diffidence and low self-esteem to irreparable humiliation. The American sociologist Charles H. Cooley's theory of the 'looking-glass self' published in 1922 implies that the social nature of the self relates to the polarised emotions of pride and shame:

> The thing that moves us to *pride* or *shame* is not the mere mechanical reflection of ourselves, but an imputed sentiment, the imagined effect of this reflection upon another's mind. This is evident from the fact that the character and weight of that other, in whose mind we see ourselves, makes all the difference with our feeling. [...] We always imagine, and in imagining share, the judgments of the other mind.[5]

Since, according to Cooley, shame and pride both arise from self-monitoring and the imagined reflection of the judgment of others about the self, they are inextricably related to structures of social interaction. In *Tonka* the effect of these structures on human relationships is revealed, for the most part, in relation to social class. Although he makes no attempt to define 'pride', Cooley's use of the term does not have the negative connotations of conceited pride or hubris normally associated with this word. Rather, in the dialectical relationship with shame, the kind of pride implied in Cooley's theory is 'justified' and can, therefore, be equated with the modern-day notion of self-esteem. By way of contrast, in Musil's *Tonka* the notion of pride is more differentiated and has negative implications. For example, the protagonist can

[5] Charles H. Cooley, *Human Nature and the Social Order* (New York: Scribner's, 1922), p. 184.

neither accept nor refute the probability that Tonka's pregnancy is the result of unfaithfulness, yet his pride and inflated confidence in relation to his work, it can be argued, engender mental sloppiness so that he assumes that a probability is a scientific certainty: he and others believe in 'die Wahrscheinlichkeit seines Erfolges' (p. 299).

Jacqueline Rose explains social monitoring of the self and the other's reaction to the self in relation to the ego: the ideal ego is the 'projected image with which the subject identifies', while the ego ideal is 'a secondary introjection whereby the image returns to the subject invested with those new properties which, after the "admonitions of others", and the "awakening of his own critical judgement" are necessary for the subject to be able to retain its narcissism while shifting its "perspective".'[6] In other words, feelings of shame are the result of failing to meet the demands of the ego ideal which is linked to physical or emotional exposure or the critical judgment of others and/or the self. Thus, shame is a result of the manner in which the self is valued or, more precisely, devalued, by others and the self.[7] Guilt, conversely, is the result of an act that transgresses moral or ethical principles so that the self fails to meet the demands of the ideal ego (super ego). It can be argued that shame is felt more profoundly than guilt since shame is accompanied by a loss of self-respect whilst a guilty individual can hope to make amends.[8] Furthermore, Helen Lynd explains how the differences between guilt and shame can be insightfully elucidated by noting the disparate meanings of guiltless and shameless: 'Guiltless is quite clearly an honorific term. To be guiltless is to be free from guilt, innocent, blameless. Shameless, however, is a term of opprobrium. To be shameless is to be insensible to one's self; it is to be lacking in shame, unblushing, brazen, incorrigible.'[9] Conversely, since shame depends, to a large extent, on being perceived as failing in the eyes of others, the need to hide it is great. In terms of etymology, the Germanic root of the word shame ('skam'/'skem'), with the meaning 'sense of shame, being shamed, disgrace', includes the Indo-Germanic root 'kam'/'kem' which means 'to cover, to veil, to hide' – the prefix 's' imparts the reflexive meaning 'to cover oneself' so that the notion of hiding

[6] Rose, *Sexuality in the Field of Vision*, p. 177.
[7] Mario Jacoby, *Shame and the origins of self-esteem. A Jungian approach*, trans. by Douglas Whitcher (London and New York: Routledge, 1993), p. 2.
[8] Jacoby, p. 2.
[9] Helen Merrell Lynd, *On Shame and the Search for Identity* (London: Routledge & Kegan Paul, 1958), p. 24.

is intrinsic to the concept of shame.[10] Anxiety over the acceptability of the self can, therefore, result in self-denial or evasion of shame in order to preserve the ego ideal. Whereas 'Scham' can remain a veiled or private emotion, the word 'Schande', which also appears in *Tonka* and is central to understanding the text, has the sense of public shame or disgrace.

Given the unpleasantness of its effects, it is not surprising that the individual evades shame. The Greek word, *aischron* (*αἰσχρόν*), which conveys the concurrent meaning of shameful and ugly, reveals why shame is difficult to look at; being ugly, shame is something that the individual avoids or looks at only wincingly.[11] The gaze is therefore central to experiences of shame; it is possible to 'see' shame which is consistent with the idea that it can be mirrored back to the self in the Other. Investigating the close link between shame and aesthetics will contribute to the elucidation of how the protagonist monitors and responds to his perception of shame in himself and others. For example, after he suspects that Tonka has been unfaithful, the protagonist cruelly observes how 'das gestörte menschliche Maß spiegelte sich auch im Ausdruck der Augen wider' (p. 301). The ugliness and, by implication, the shame that the protagonist 'sees' are entirely a projection of his view at that moment of her behaviour since, as will be shown through the investigation of the narrative technique, he persistently registers that she does not recognise the mirroring back of her own shame in the Other. The reason for this paradox and projection of shame(lessness) is fundamental to understanding the narrative. Moreover, the close association of shame with sexuality and the self suggests that a thorough study of the protagonist's monitoring of shame(lessness) in *Tonka* can provide an understanding of disturbances in male identity formation in Austrian *Novellen* of the 1920s that, from a wider perspective, reflects the relationship between literature and social context. To begin with, however, this study will immediately turn to an investigation of the narrative technique in the opening section. This will highlight the intimate correspondence between disturbances to form and theme in relation to the issue of the lack of controlling subjectivity of the male self in *Tonka*. The investigation will involve a discussion of the protagonist's evasion of responsibility and the structural

[10] Leon Wurmser, *The Mask of Shame* (Baltimore: Johns Hopkins University Press, 1981), p. 29.
[11] Robert Metcalf, 'The Truth of Shame-Consciousness in Freud and Phenomenology', *Journal of Phenomenological Psychology*, 31/i (2000), 1-18 (p. 3).

motif of the mother's smile, both of which have implications for understanding his perception of lower-class women and of shame throughout the *Novelle*.

(i) Establishing the parameters of narrative technique of the opening section

The most conspicuous characteristic of *Tonka* is the narrative technique, which can be described as unusual, bizarre and confusing. For example, the brief opening paragraph involves very short, fragmented sentences that create a sense of incomplete thoughts: 'An einem Zaun. Ein Vogel sang. Die Sonne war dann schon irgendwo hinter den Büschen. Der Vogel schwieg. Es war Abend. Die Bauernmädchen kamen singend über die Felder. Welche Einzelheiten! Ist es Kleinlichkeit, wenn solche Einzelheiten sich an einen Menschen heften? Wie Kletten!? Das war Tonka' (p. 270). In addition, the spatial descriptions are juxtaposed with highly subjective exclamations and questions posed by the narrative at the end of the paragraph that liken Tonka to a bur that clings to a person. At this point, the *Novelle* appears to consist of disjointed memories and thoughts – much like the stream of consciousness technique. It is not until the second paragraph, and more specifically the comment 'Er war in seinem Militärjahr', that it becomes obvious that the narrative is written in the third person and the foregoing text is therefore *erlebte Rede* (p. 270).

Although the language of the first paragraph is coloured by exclamations and questions that denote emotion and reflectivity, the degree of amalgamation of the narrative and protagonist voices makes it difficult to clarify from whose perspective any utterance originates. Many commentators assume, like Todd Kontje, that the narrator and protagonist are one and the same person – the present self (narrator) looking back on the past self (protagonist): 'our perspective is limited to that of the unnamed character who retrospectively narrates an episode of his youth which remains rationally inexplicable'.[12] Similarly, Christine Oertel Sjögren states that 'clearly, the protagonist must be considered a kind of narrator, despite the objective stance he pretends to assume by using the third person in order perhaps to persuade us

[12] Todd Kontje, 'Motivating Silence: The Recreation of the "Eternal Feminine" in Robert Musil's "Tonka"', *Monatshefte*, 79 (1987), 161-71 (p. 161).

of the unbiased nature of his report.'[13] These two commentators recognise that there is a limited authoritative voice in whose narration of events the reader can trust because the narrator confines himself to the perspective of the character, does not offer greater clarity to events and only rarely stands back to criticise. Whilst, Kontje and Sjögren acknowledge the complexity of the narrative, they do not convey the degree to which the limitation of perspective in *Tonka* is in conflict with the third-person narration that traditionally implies a measure of authority, with the result that the text cannot be understood as an account by the present self of the past self (as it clearly is in Zweig's *Verwirrung der Gefühle*). In terms of traditional expectations of the genre, the difficulty of distinguishing between the subject and object of narration in *Tonka* prevents successful mediation of reality to the reader, which *Novelle* theorists like F. Schlegel and Lukács hold as the artistic achievement of the genre. The pervasiveness of *erlebte Rede* in *Tonka* means, however, that regardless of how difficult it is to identify his voice, the narrator is ever-present.

The opening section is fundamental to understanding the rest of *Tonka* because many of the key thematic concerns and stylistic idiosyncrasies of the narrative are introduced in exaggerated form. In a sense, immediate exposure to these peculiarities trains the reader how to approach the text. For example, the reader is confronted with the narrator's inability or reluctance to remember and the protagonist's difficulty in interpreting Tonka, both of which pervade the whole text: 'Aber war es überhaupt so gewesen? Nein, das hatte er sich erst später zurechtgelegt. Das war schon das Märchen; er konnte es nicht mehr unterscheiden' (p. 270). Here the narrative voice retracts the first version of his meeting with Tonka (where she walks across the fields with the peasant girls, singing), and admits that in retrospect the relationship has been altered and romanticised to the point where fact can no longer be distinguished from fairytale. The third-person narrative lends authority to the point of view of the protagonist so that the reader accepts this confusion simply as the protagonist's problem of remembering, but this authority is undermined by the ambiguity of the narrative technique itself. That is to say, because it is difficult to identify from whose perspective the narrative emanates (narrator, protagonist, or both) the reader is unable definitively to accept or reject any claim made through *erlebte Rede* and consequently

[13] Christine Oertel Sjögren, 'An Inquiry into the Psychological Condition of the Narrator in Musil's "Tonka"', *Monatshefte*, 64 (1972), 153-61 (p. 153).

ambivalence reigns. In addition, these admissions of uncertainty and references to fairytale reveal that references to Tonka are characterised by projections and distortions.

In contrast to the usual perception of the military service as providing men with a clear sense of (institutionalised) masculine identity, in *Tonka* the male protagonist experiences it as destabilising. A sense of sympathy for the protagonist is evoked by presenting him as a victim of this external force. In this instance, the protection normally associated with the anonymity of wearing a compulsory uniform is subverted by the notion of feeling exposed. The narrative voice simultaneously appeals to similar experiences of vulnerability in the reader. This response is encouraged extensively throughout the first section through the use of the impersonal pronoun 'man': 'Es ist nicht zufällig, daß es in seinem Militärjahr war, denn niemals ist man so entblößt von sich und eignenen Werken wie in dieser Zeit des Lebens, wo eine fremde Gewalt alles von den Knochen reißt. Man ist ungeschützter in dieser Zeit als sonst' (p. 270). The idea of being divorced from the self and removed from the people and objects that inform typical behaviour and decisions is presented as a reason for the following events. Furthermore, the protagonist's ambiguous memories – the inability to link cause and effect or distinguish fantasy from reality – allow for only limited criticism of the self, thereby evading moral responsibility for his actions. The use of the impersonal pronoun 'man' also contributes to the elusiveness of the narrative because it circumvents the issue of identification. The narrative voice refuses to identify to which individual(s) each statement relates and, instead, posits a collective identity that can change from sentence to sentence. Furthermore, the protagonist remains nameless throughout the whole narrative and, rather than offer clarity, the narrator colludes in the protagonist's anonymity.

The nature of *erlebte Rede* means, however, that the narrator can seamlessly weave in and out of various characters' perspectives, thereby providing countering voices to the protagonist and undermining the expectation of authority built into the traditional third-person narrative. This transition between the character voices is very subtle, as is its effect on understanding the narrative. Furthermore, the peculiarity of the narrative is emphasised by the protagonist's 'memory' of 'disgraceful' events during Tonka's upbringing that he did not himself witness. He states, for example, that she lived with

her Aunt and was often visited by Cousin Julie: 'Er wunderte sich ja darüber, daß man sich mit Kusine Julie an einen Tisch setzen und ihr eine Tasse Kaffee zuschieben konnte, denn sie war doch eine Schande. Es war bekannt, daß man Kusine Julie ansprechen und noch am selben Abend auf sein Zimmer nehmen konnte' (p. 270). The *erlebte Rede* reveals that the protagonist is both fascinated and shocked by the possibility that Tonka's family represent of feeling no shame at behaviour perceived as shameful by others. Given the reference to Julie as a relative it can be surmised that the narrator allows Tonka's Aunt to provide the explanation for their 'shamelessness': 'Aber andrerseits war sie eben eine Verwandte, wenn man auch ihr Treiben nicht billigte; und wenn sie auch leichtsinnig war, konnte man ihr doch nicht gut den Platz am Tisch verweigern, zumal sie selten genug kam' (p. 270). This response reveals an awareness of behaviour that might be perceived to be shameful as well as a rationalisation and justification for their acceptance of Julie.

Through the use of the pronoun 'man' the protagonist and/or narrator avoid stating exactly who shared a table with Julie and who took advantage of her promiscuity, thereby evading mentioning the part played by men in the affair; the shame is attached only to the woman. The Aunt's perspective exploits the use of 'man', however, to appeal for the reader to suspend judgment on Julie, as she herself does. Indeed, the impression is created that Tonka's Aunt enjoys Julie's company: 'solange man mit ihr am Tisch saß, mußte man mit ihr lachen, denn sie war ein witziges Mädchen und kannte mehr von der Stadt als eine' (pp. 270-71). As the Aunt points out, there is more to Julie than just her occupation, to which the protagonist seems oblivious. Since the narrator's voice is also indistinctly present in the *erlebte Rede* from the Aunt's perspective, it suggests sympathy with her point of view. The lack of an authoritative narrator means that the reader is suspended between agreeing with the protagonist and the Aunt. The extensiveness of the ambiguous effect of the narrative technique is exemplified in the last sentence of the paragraph: 'Immerhin, wenn man auch mißbilligte, fehlte also die Kluft; man konnte hinüber' (p. 271). It is unclear whether this emanates from the Aunt's, protagonist's or narrator's perspective; in fact, it could be from the perspective of all three. For example, the use of the verb 'mißbilligen', a variation on the Aunt's earlier choice of phrase in relation to disapproving of Julie, suggests a continuation of the narrative from her perspective. In this respect, the Aunt registers that she knows there should be a chasm between what

is proper and improper. Given her unproblematic acceptance of Julie such reflectivity is inconsistent with the Aunt's character. It is more likely, therefore, that this sentence denotes the protagonist realising with surprise that he does not have to experience shame in the way in which his social class dictates. The use of 'man' extends the meaning of the sentence further to suggest that the potential for shamelessness exists in everyone. Rather than remain hypothetical, it is stated that 'man konnte hinüber', thereby making it a real possibility to be unburdened by shame. The effort of the narrative voice to appeal endlessly for agreement from the reader from different perspectives contributes to the problem of interpretation and highlights the subjective nature of the text. However, the narrator's subtle transition to different perspectives provides a degree of narrative distance that allows the reader to question the motives behind the narrator's intense desire for agreement. Thus, although the constant shift in perspective has a potentially disorientating effect, its function is to provide the persevering reader with a counter-perspective to the protagonist's relation to shame.

A greater understanding of the protagonist's relation to shame can be gained by exploring his position in relation to the chasm between individuals he regards as shame-obsessed and those he perceives as shameless through the shift in narrative perspective. The opposite sides of the chasm, as the protagonist views them, are set up in the first section. On the one hand, there is Tonka and her milieu and, on the other hand, the protagonist's mother and the expectations of their class. This tension between the opposing attitudes is revealed through the narrative technique in the fourth paragraph as the *erlebte Rede* appears to weave from Tonka's Grandmother's perspective to the protagonist's. The narrator almost imperceptibly reveals the Grandmother's attitude towards hiring women from the local prison to help with household chores: 'man gab ihnen Kaffee und Semmel, und weil man mit ihnen zusammen im Haus gearbeitet hatte, frühstückte man auch gemeinsam mit ihnen und grauste sich nicht' (p. 271). This can be tentatively understood as justification that sharing breakfast with prostitutes is ordinary practice in such circumstances and, therefore, cannot be found improper or offensive. The change in attitude and the frequency of the references to shame in the next few sentences suggests that the *erlebte Rede* shifts to the protagonist's point of view on Tonka escorting the women back to the prison: Tonka

> als sie noch ein kleines Mädel war, ging plaudernd neben ihnen her und schämte sich gar nicht ihrer Gesellschaft [...]. Ahnungslos mag man das nennen, ahnungslos ausgeliefert sein eines jungen, armen Lebens an Einflüsse, die es abstumpfen müssen; aber wenn Tonka später, sechzehnjährig und immer noch ohne Schreck, mit Kusine Julie scherzte: kann man sagen, daß es ohne Ahnung von der Schande geschah, oder war hier schon das Feingefühl eines Gemüts für Schande verlorengegangen? Wenn auch ohne Schuld, wie wäre das kennzeichnend! (p. 271).

In contrast to Elias who regards shame wholly as socially constructed so that 'the social command not to show oneself exposed [...] seems to the adult a command of his own inner self', the protagonist's idiom of deadened sensibilities suggests that he views shame as an innate capacity.[14] The protagonist holds that the point at which Tonka feels shame has been reduced by her lower-class experiences that constantly expose her to shameful situations. That the protagonist can recognise this in others implies that his own 'Feingefühl' for shame is intact and has been refined as a result of his bourgeois background. He admits that Tonka is without guilt – she has committed no immoral act – but implies that these formative experiences can provide reasons for what he posits as her shamelessness. The protagonist does not consider that Tonka may have a different, yet equally sensitive, perception of shame that is simply the result of her working-class upbringing.[15] The question at the end of the paragraph invites the reader to assess Tonka's character in relation to shame; indeed, the conditional tense of the exclamation leaves the question open to investigation.

The opposite side of the chasm to Tonka and her family is first exposed in the figure of Baron Mordansky. In response to the protagonist's remark in direct speech that he 'würde schon gern mit so einem Mädel [Tonka] etwas haben, aber es ist mir zu gefährlich; als Schutz gegen Sentimentalität müßtest du mir versprechen, Hausfreund zu werden', Mordansky comments that peasant women on his uncle's farm were as submissive as 'Negersklaven' to their supervisors (p. 272). Firstly, without even

[14] Elias, p. 114.

[15] In her study *Das reifende Proletariermädchen. Ein Beitrag zur Umweltforschung* (Vienna: Deutscher Verlag für Jugend und Volk, 1931) on socialisation in the proletarian family and sexuality, Margarete Rada records that among working-class girls in Vienna encounters with sexuality were talked about 'without any sense of reserve or shame (as one would find among middle-class girls of that age)' because 'sexuality was a matter-of-fact part of their daily lives, which was a cumulative part of their experience from the earliest years', see Gruber, pp. 171-72.

knowing Tonka, Mordansky likens her to promiscuous women and black slaves, and therefore not only assumes that she is shameless but regards her as part of the most marginalised and degraded social group. Secondly, the advantage he takes of such women exemplifies the hypocrisy of the upper classes: he is derogatory about the lower-class women he exploits sexually but experiences no shame at his own behaviour. In fact, he does what is expected of a man in his social position. The protagonist would like to have such an affair but, by way of contrast to Mordansky, is afraid of developing a real if sentimental fondness for his lover. At the same time, however, he is offended by the idea that feelings might not come into play at all: 'Und er hatte ganz bestimmt einmal ein solches Gespräch mit Mordansky abgebrochen, weil es ihn verletzte, aber das war doch nicht damals gewesen, denn das, was eben wie Erinnerung erscheinen wollte, war schon wieder das später gewachsene Dornengerank in seinem Kopf' (p. 272). The disorientating effect of the indeterminate narrative voice is compounded by the inconsistency and confusion in the protagonist's thoughts and the temporal uncertainty. He is unable to hold Mordansky's position of not becoming emotionally involved (which would be the normal attitude for a man in his position) but he is unwilling, also, to love Tonka unconditionally. Moreover, the use of the word sentimental reveals the protagonist's class-based prejudice as he does not expect the relationship to be a great love affair. To pay lip-service to emotion through reference to sentimentality is the degree of attachment expected by his class (and, in particular, his mother) in an affair with a girl like Tonka. However, the protagonist recognises that sentimentality has its own dangers as it can lead to a fond, sickly-sweet attachment from which he might not be able to break away.

The motif of the mother's smile in relation to Tonka's sexual innocence is introduced in the first section. The smile is described as 'etwas Wirkliches' and then in the next sentence as 'wirklich'; for the protagonist its effects are real – it is an image imprinted on his psyche that he carries with him along with his interpretation of it as incredulous, pitying and disdainful. It therefore has a considerable influence on the demands of his ego ideal (p. 273). The smile denotes the mother's disgust for Tonka's humble origins and the assumptions that because she worked in the draper's shop she must have slept with the owner's son: 'Es sagte: Gott, jeder Mensch weiß, diese Geschäft...?! Aber obgleich Tonka noch Jungfrau gewesen war, als er sie kennen lernte, war dieses Lächeln, heimtückisch versteckt oder verkleidet, auch in vielen

quälenden Träumen aufgetaucht' (p. 273). That the mother's smile torments the protagonist's dreams in relation to Tonka's sexual innocence suggests that the mother is the catalyst for his sensations of doubt and confusion. Ambiguity is sustained in the mind of the protagonist through 'physiologische Zweideutigkeiten' that prevent conclusive proof of her virginity (p. 273). Wilhelm Braun writes that the persistence of the mother's smile 'characterizes the dominant condition of the hero: doubt, unbelief, and ambiguity, aided and abetted even by nature, which had refused him proof of Tonka's innocence'.[16] As a recurring motif, the smile can be understood as paradoxical; it is at once the signifier of heightened class-based shame awareness in the behaviour of others and the denial of shamelessness of the self. The protagonist has, therefore, a complex, fluctuating fascination with the possibility of being unburdened by shame (like Tonka) and a simultaneous familiarity with yet abhorrence for the class-based awareness of shame represented by his mother. The narrative consists of his psychological oscillations between these untenable alternatives.

As a signifier of the demands of his ego ideal, the mother's smile has a profound effect on the protagonist's relationship with Tonka; becoming almost the embodiment of his shame, the mother holds him back from committing himself to Tonka on an emotional level. At the same time, however, the mother's attempts to protect her son from a shameful situation is morally undermined by the monetary deal she attempts to strike in order to rid her family of Tonka and the illegitimate child: 'Es ist gerade jetzt eine gute Gelegenheit, dich frei zu machen, lasse sie nicht aus falschem Ehrgefühl ungenützt, du schuldest es dir und uns!' (p. 292). The protagonist also regards himself as the victim of his mother's shamelessness, although he fails to articulate it as such. For example, the journey in the railway carriage with his mother and 'Uncle' Hyazinth, with whom his mother commits adultery, is comparable to the Freudian *Urszene* – a traumatic scene that leaves its mark on the infant forever. Ultimately, therefore, the chasm over which the protagonist is suspended is illusory because he perceives shamelessness in both Tonka and his mother. Primarily, it is the mother's betrayal of his father that prevents the protagonist from being able to discern a clear divide between his mother and Tonka. In his contemporary *Novelle*, *Der Weg zu Oswalda* (1924), Franz Karl Ginzkey deals with a similar scenario: Gernold, the

[16] Wilhelm Braun, "Tonka", *Monatshefte*, 53 (1961), 73-85 (p. 74).

protagonist, is traumatised when he finds out that his mother has slept in the marital bed with another man. The insecurity of his mother's betrayal torments him. He constantly fears that his wife will be unfaithful, an idea that is compounded by his knowledge that, before their marriage, she had relationships with other men. Gernold becomes obsessed with the fact that his wife could be unfaithful to the point where his harassment and scepticism destroy the relationship. In a sense, both Gernold and the protagonist of *Tonka* attempt, retrospectively, to order the former conflict as part of a character-building male experience. Both *Novellen* portray masculine self-doubt as a result of transgressive female desire, thereby highlighting that male perceptions of the self are dependent upon definitions and expectations of femininity. Gernold regains his paternalistic sense of masculinity by marrying a blind woman whom he must protect from the harsh world. In *Tonka*, however, the protagonist remains psychologically dependent on his mother in his sexual relationship with Tonka. In the unsent letters to his mother the protagonist's desire to expose Tonka to his mother's gaze and to prove that she is beautiful is manifest:

> Ihre Haut ist nicht fein, aber sie ist weiß und ohne Makel. Ihre Brüste sind fast ein wenig schwer, und unter den Armen trägt sie dunkle, zottige Haare; das sieht an dem schlanken, weißen Körper lieblich zum Schämen aus. [...] dann sieht sie wie ein Dienstmädchen aus, und das ist gewiß das einzig Böse, was sie in ihrem Leben getan hat... (p. 296).

This description of her body reinforces the protagonist's view of Tonka as guiltless – her skin is without blemish – whilst the interpretation of her underarm hair as endearingly shameful highlights what he finds attractive and fascinating about her. Nonetheless, the apologetic admission that Tonka looks like a servant-girl and that this is something of which to be ashamed proves his continual regression to his mother's hypocritical class-based prejudice in his monitoring of himself and others.

The degree of fusion between the narrating and figural consciousness means that it is difficult to isolate whether the description of Tonka's family originates in the mind of the narrator or the protagonist. What is clear, however, is that the relationships in her family are not what they seem: Tonka lives with her Aunt (who is actually her cousin), her cousin's illegitimate son, and her Grandmother (who is actually her Great

Aunt) in one room and a kitchen in the back premises of a brothel (p. 271). This arrangement suggests that Tonka's family is very poor, and the misleading names are evidence of a history of illicit affairs. However, the presence of 'Uncle' Hyazinth reveals that the same methods are used amongst the bourgeoisie to disguise the actual nature of their relationships. It emerges that the protagonist's fascination with Tonka and her family comes from their indifference to what others perceive as shameful. The Madam of the brothel who, ironically, 'sehr auf Achtbarkeit zielte', and keeps her daughter away from the business, 'denn sie wußte, daß er schändlich war', is presented as a positive contrast to Tonka's family, rather than a shameless hypocrite (p. 272). As a girl Tonka had been allowed to play with the Madam's daughter in the brothel when it was empty, leaving her the impression of 'Pracht und Vornehmheit [...], den erst er auf das rechte Maß brachte' (p. 272). Tonka's lower class and lack of education and experience mean that, as far as the protagonist is concerned, her aesthetic judgment is flawed – she cannot distinguish between an establishment of ill-repute and sophistication. Tonka has a different yardstick by which to measure her surroundings as a result of her upbringing, which the protagonist conceitedly claims was only correctly calibrated through his influence. His later neglect and emotional cruelty towards her are perhaps a response to his inability to have the same influence upon her 'shame threshold'.

The focus of the narrative suddenly changes again as it explains how, 'by the way', Tonka is the affectionate conflation of the German name Antonie and the Czech name Toninka: 'man sprach in diesen Gassen ein seltsames Gemisch zweier Sprachen' (p. 272). Understood from the protagonist's perspective, this is part of his presentation of Tonka as unable to communicate by normal forms of language that runs throughout the narrative. However, the indeterminacy of the pronoun 'man' intimates that Tonka does not necessarily speak this mix of German and Czech. Indeed, instances of Tonka's direct speech are in clear German and pose no problem for understanding her meaning. The narrative repeatedly posits, nonetheless, that she is inarticulate and unemotional: 'Wie stumm war Tonka! Sie konnte weder sprechen noch weinen' (p. 280). Since the narrative only provides the protagonist's projections about what others think of Tonka it can be surmised that, in fact, it is only he (and possibly the narrator) who finds her stupid and insensitive. Further contradictions in the perceptions of Tonka are created through the protagonist's interpretation of her in the second account

of how they met as 'schlagfertig scheu' (p. 272); the notion of being timid and shy does not marry with that of superficial glibness. Moreover, that Tonka can relate stories about the draper's son contradicts the later presentation of her as incoherent. Indeed, each account of how the protagonist met Tonka in the first section mentions that she is chatting, gossiping or talking to those around her. As well as creating conflicting impressions of Tonka, the protagonist's projections highlight his own problem of comprehending her.

The second version of how the protagonist met Tonka on the Ringstrasse (presumably in Vienna), posited as the truth, provides further evidence that she does not conform to his expectations: 'Dort hatte ihn plötzlich ihr Blick in die Augen getroffen, ein lustiger Blick, nur ein Sekündchen lang und wie ein Ball, der aus Versehen einem Vorübergehenden ins Gesicht flog' (pp. 272-73). The simile used to describe the exchange of glances is one that commonly evokes sensations of embarrassment in both parties, yet Tonka does not react with giggles as the protagonist anticipates. This is a moment of greater contact than was intended and, therefore, can be understood as transgressive and able to evoke sensations of shame. It is because Tonka does not giggle like other girls in this situation, either out of genuine embarrassment or out of lip-service to shame, that the protagonist's attention is captured. That is to say, he interprets her reaction as shamelessness and is fascinated by it. It can be assumed that, had she giggled, Tonka would not have made such a lasting impression on the protagonist. Initially, he interprets her facial expression as 'einem geheuchelt arglosen Ausdruck', thereby suggesting some flirtatious calculation in her behaviour (p. 273). However, Tonka is 'fast erschrocken' by the exchange of glances, which reveals reticence and inexperience, responses that again contradict the protagonist's expectations (p. 273). Such assumptions about Tonka's feelings are made from the perspective of a third-person narration, which serves to confer a degree of authority to the interpretation that she is pained by the encounter. However, that authority is undermined by the conjectural nature of the simile of the barbed arrow with which 'sie schien sich selbst [...] wehgetan zu haben' (p. 273). Ambiguity and confusion are also sustained by spatial disorientation: Tonka and the protagonist each catch the other's gaze as they pass by, the protagonist turns around and Tonka does not, yet he reports her reactions and facial features.

Despite registering the incongruence between his expectations and the reality of Tonka's reaction, the protagonist fails to learn from this experience or reflect that shyness can be a facet of shame. He continues to be ignorant of the subtleties of Tonka's emotional reactions throughout the narrative. Rather than draw attention to the narrator's role in creating the figural mind, maintaining the past tense in the ball simile has the same effect as Dorrit Cohn observes in Virginia Woolf's *Mrs Dalloway* (1925) 'of imperceptibly blending the analogic digression into the surrounding narrated monologue'.[17] This conflicts with the third-person narration, which creates a distance between narrator and protagonist, no matter how imperceptible. Thus the relationship of the narrator to the protagonist is highly complex and contradictory, making it difficult for the reader to make any judgment. When the next paragraph begins 'Das war nun klar', the opposite is in fact the case; the accounts of Tonka generate ambiguity, and it remains unclear when or how she and the protagonist first met (p. 273). Along with all the other inconsistencies, this false claim inspires a critical stance from the reader about why the protagonist should find it so difficult to recollect these encounters and yet repeatedly claims to relay the truth and reality about his relationship with Tonka.

The narrative technique of *Tonka* appears to undermine itself at every turn. There is a lack of controlling subjectivity as the protagonist is unable to provide a definitive recollection of events and the narrator is unwilling to provide overt corrections or elaborations to such questions as 'Aber wohin führen solche Gedanken?!' (p. 272). Most of the narrative is from the perspective of the protagonist, who relentlessly attempts to encourage the reader to identify with his difficulties in interpreting Tonka and negotiating between different approaches to shame. However, the narrator's elucidation of the consciousness of other characters reveals their thoughts and emotions, which often contradict the protagonist's projections. Therefore, the authority lent the protagonist by the third-person narration is undermined by the pervasiveness of *erlebte Rede*. Furthermore, the use of the third-person reference generates a distance between the narrating and figural minds that, because of the lack of authoritative narration, leaves meaning unclear. This can be described as an ironic

[17] Dorrit Cohn, 'Psycho-analogies: a means for rendering consciousness in fiction', in Fritz Martini (ed.), *Probleme des Erzählens in der Weltliteratur. Festschrift für Käte Hamburger zum 75. Geburtstag* (Stuttgart: Klett, 1971), pp. 291-301 (p. 299).

distance, as there is a narrating consciousness present that knows more than it reveals. The concurrence of all these conflicting narrative techniques creates an ambiguity that cannot be resolved. The opening section does allow the reader to see quite clearly, however, that the protagonist (and perhaps the narrator) is preoccupied with the perception of shamelessness in Tonka. Investigating the reasons behind this fascination with shame and how far Tonka is shameless will therefore provide a deeper understanding of the text. Whether the protagonist has something shameful to hide will also be explored, since there is a standard link between the word 'entblößt' (mentioned in the second paragraph) and a fear of exposure in relation to shame (p. 270).

The lack of narrative authority, particularly in the opening paragraph, where what appears to be a first-person narrative turns out to be *erlebte Rede*, is partly what makes *Tonka* such a modern text; since the conservative prescription for the 'ideal' *Novelle* demands that narrative authority is established in the frame, Musil's text subverts this convention. Moreover, the illusion of objectivity that Friedrich Schlegel describes in the *Novelle*, created by dint of extreme selectivity of material and narrative control (an idea later taken up by twentieth-century theoreticians as an essential criterion), is undermined. The artistic abilities of the author to manipulate, shape and give symbolic meaning to the subject matter of the text, and the narrator's abilities to mediate the 'reality' of the event to the readers are central to the *Novelle* if it is to be valued as a realistic work. Like other modernist writers working in the early twentieth century, Musil problematises the issue of realism making the narrative just as much about the life of the mind and its influence upon understanding physical surroundings and spatial relationships. As has been explored in the Introduction, to a certain degree, this realistic discourse is influenced by the fragmentation of culture and identity that characterises the inter-war period. The disorientating narrative technique of *Tonka* in relation to shame goes some way towards conveying the psychological implications of these social and cultural changes for the subjectivity of the male self.

(ii) Self-esteem and shame

It was in the context of the cultural ferment, racial prejudices and class conflicts of *fin-de-siècle* Vienna that Freud developed his theories on the effect of shame as an early trauma. These ideas were taken in the direction of the dialectics of shame and self-esteem by his one-time disciple and then dissident, Alfred Adler. In relation to Adler's ideas on self-esteem, the protagonist's awareness of shame in others and his reaction towards it is a result of seminal experiences:

> The greater the feeling of inferiority that has been experienced, the more powerful is the urge to conquest and the more violent the emotional agitation. [...] Difficult questions in life, dangers, emergencies, disappointments, worries, losses, especially those of loved persons, social pressures of all kinds, may always be seen as included within the framework of the inferiority feeling, mostly in the form of universally recognizable emotions and states of mind which we know as anxiety, sorrow, despair, shame, shyness, embarrassment, and disgust.[18]

Central to Adler's theory of the personality is that individuals uncertain of their parental affection at crucial points of their childhood will develop into adults with either a drive for power or an inferiority complex. In *Tonka*, the replaying of traumatic memories that the protagonist experienced as an adolescent, like the night-time train ride with his mother and Hyazinth where he could not tell whether they were holding hands or not, reveals that he was unsure about the boundaries of his mother's affection and was tormented by the uncertainty of whether she was having an affair or not: 'So groß war die durch das ungenaue Sehen hervorgerufene Qual oder so ungenau durch die Qual in der Dunkelheit das Sehen' (p. 297). That the protagonist saw Hyazinth as a rival for his mother's love is elucidated by another experience as a young boy when she became seriously ill: 'man mußte helfen, Hyazinths Hände kreuzten dabei immerzu die Wege der seinen, und immerzu stieß er sie weg' (p. 297). This exhibition of jealousy is followed by an admission that the protagonist deluded himself as to the nature of his feelings: 'er vermochte in seinem

[18] Adler, *The Individual Psychology of Alfred Adler. A Systematic Presentation in Selections from his Writings*, ed. by Rowena and Heinz L. Ansbacher, 2nd edn (New York: Harper and Row, 1967), pp. 116-17.

Zimmer zu sitzen, von Eifersucht gequält zu sein und sich zu sagen, daß er gar nicht eifersüchtig war, sondern etwas anderes, Entlegenes, merkwürdig Erfundenes; er, dessen eigene Gefühle das waren' (p. 297). His wilful self-deception is part of a pattern of evading unpleasant sensations that evoke feelings of inferiority. The thematic representation of the protagonist's and Tonka's respective perceptions of shame or self-esteem are the subject of this section, with particular focus upon the false perception of shamelessness by the male self in the feminine Other. As will become clear, investigation of these psychological disturbances links into a discussion of the problem of interpretation as both a thematic concern and an effect of narrative technique. This culminates in a brief exploration of how certain elements of traditional *Novelle* theory and Musil's own theorising on the genre correspond to or are disturbed by *Tonka*. Before concluding with an examination of narrative closure in Musil's *Novelle*, this chapter will turn to an exploration of disturbances to the self that inevitably shape the protagonist's perception of shame.

It is perhaps out of sympathy for the ongoing emotional discomfort generated in the protagonist by disturbing experiences that the mother and Hyazinth are treated ironically by the narrator: 'So sahen also verläßliche Menschen aus, sie zeigten es durch Geist und Charakter' (p. 283). Of course, this sentence could also, either solely or simultaneously, emanate from the protagonist's consciousness; either way its irony creates a distance between the narrating subject(s) and narrated object that implies a criticism of the mother's double standards. However, as Sjögren explains, 'the event that lies between the stage of his idealism and that of his cynicism is the shock of discovering his mother's probable adulterous relationship with Hyazinth'; she has a huge influence on how the protagonist monitors shame and, despite her own transgression, actively opposes his relationship.[19] Paradoxically, her weapon is his fear about the unfaithfulness of women, an uncertainty caused by her. Nonetheless, 'he is enthralled by her will and susceptible to the same pride: "Er stimmte ihrem Stolze im Grunde zu"' (p. 282).[20] And, although the protagonist refuses to leave Tonka, he knows from his mother's smile that they (the protagonist and his mother) are united against her through the inflated sense of pride afforded by their class: 'Es

[19] Sjögren, 'The Enigma of Musil's *Tonka*', *Modern Austrian Literature*, 9/iii-iv (1976), 100-13 (pp. 102-03).
[20] Ibid., p. 105.

lächelte seine Mutter machtlos vor so viel Verblendung, sah ihn zärtlich an und ging. Er wußte, die hatte nun den großen Schwung erhalten, ihr Fleisch und Blut vor dem Makel zu schützen, und ein mächtiger Freund war ihm verbündet' (p. 292).

In satirising the mother and Hyazinth, the narrative voice shows them up as representing 'einen bestimmten moralischen Menschentypus, der als unzertrennbar von der gesellschaftlichen Klasse erscheint, der sie angehören: die Begriffe "Charakter" für die Mutter und "Geist" für Hyazinth sind von diesem doppelten Zusammenhang bestimmt, sie stellen bürgerlich-humanistische Werte dar'.[21] The irony of the narrative voice insinuates a criticism of the bourgeois class system and of the principles by which they live (heightened monitoring of shame(lessness) in others) as merely a façade that covers up their own shameless actions and emotions. For example, the protagonist is made aware by his mother that 'he controls Tonka's social status as well and can choose to make her either a whore or a wife'.[22] The importance of social status to the protagonist is revealed in his dreams, where censorship of the self is relaxed. Like his mother, who is ashamed 'weil der Sohn "von so einem Mädchen" sich tiefer binden ließ, als es sonst bei jungen Männern üblich ist', he is ashamed of Tonka's inferior social status and so corrects this in his mind by imagining her to be his equal (p. 291): 'kein Geschäftsmadel ist die dort, sondern ebenbürtig und verdient ein großes Schicksal' (p. 305). The impossibility of the protagonist's complex, arrogant identification with, yet resentment of his mother's mentality results in a new moral for the future that excludes emotionality:

> Der vielseitig Begabte studierte Chemie und stellte sich taub gegen alle Fragen, die nicht klar zu lösen sind, ja er war ein fast haßerfüllter Gegner solcher Erörterungen und ein fanatischer Jünger des kühlen, trocken phantastischen, Bogen spannenden neuen Ingenieurgeistes. Er war für Zerstörung der Gefühle, war gegen Gedichte, Güte, Tugend, Einfachheit; Singvögel brauchen einen Ast, auf dem sie sitzen, und der Ast einen Baum, und der Baum braunblöde Erde, er aber flog, er war zwischen den Zeiten in der Luft; hinter dieser Zeit, die ebensoviel zerstört wie aufbaut, wird eine kommen, welche die neuen

[21] Annie Reniers-Servranckx, *Robert Musil. Konstanz und Entwicklung von Theme, Motiven und Strukturen in den Dichtungen* (Bonn: Bouvier, 1972), p. 186.
[22] Kathleen O'Connor, *Robert Musil and the Tradition of the German Novelle* (Riverside, CA: Ariadne Press, 1992), p. 125.

> Voraussetzungen hat, die wir mit solcher Askese schaffen, und dann erst wird man wissen, was wir hätten fühlen sollen – so ungefähr dachte er (pp. 283-84).

The sardonic tone suggests that the narrator is not convinced by the protagonist's new mentality. In this respect, the irony of the passage highlights the protagonist's narcissism and self-deception, and the impracticality of such an approach to life. In one respect, the protagonist retains his narcissism through his relationship with Tonka because he regards her as ethically inferior and thus unable to judge him, as a woman from his own social class might do. Freud explains this phenomenon in his essay 'Über die allgemeinste Erniedrigung des Liebeslebens', in relation to ethics and aesthetics. He states that, since women from ethically inferior classes are already debased (shameful and therefore ugly), sex with them does not evoke sensations of shame in higher-class men:

> Einen vollen sexuellen Genuß gewährt es ihm [the man] nur, wenn er sich ohne Rücksicht der Befriedigung hingeben darf, was er zum Beispiel bei seinem gesitteten Weib nicht wagt. Daher rührt dann sein Bedürfnis nach einem erniedrigten Sexualobjekt, einem Weibe, das ethisch minderwertig ist, dem er ästhetische Bedenken nicht zuzutrauen braucht, das ihn nicht in seinen anderen Lebensbeziehungen kennt und beurteilen kann.[23]

Freud argues that a sexual partner of the same social class recalls the incestuous desire for the mother and her power over the child and can, therefore, inhibit the act of sexual intercourse. To avoid the sensation of shame, the protagonist takes an inferior object, one that does not confront him with the power to judge and command respect, indeed, an object through which he feels empowered by virtue of his potential ability to evoke shame in her. Moreover, as Robert Metcalf states, that such '"recollection," absent from memory, must occur demonstrates that there is an essential temporal dimension to shame as a power of repression. Shame is a power of repression because it arrests the flow of time and forces the individual to remain within a childhood fixation, now manifest in the debasing of his sexual partner.'[24] Evidence of the inhibition of the temporal flow is present directly after the protagonist's narration of

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[23] Freud, 'Über die allgemeinste Erniedrigung des Liebeslebens', in *Gesammelte Schriften*, V, 205.
[24] Metcalf, p. 5.

his first sexual encounter with Tonka: 'Er erinnerte sich später gar nicht mehr, wie das geschehen war' (p. 287). Temporal fixation therefore suggests a degree of shame in the protagonist even if he refuses to admit it to himself. Maurice Merleau-Ponty's account of the temporal structure of the repression manifest in shame, first published in French in 1945, provides further means to investigate *Tonka* in relation to time and the problem of memory:

> For repression, to which psychoanalysis refers, consists in the subject entering upon a certain course of action, – a love affair, a career, a piece of work, – in his encountering on this course some barrier, and, since he has the strength neither to surmount the obstacle nor to abandon the enterprise, he remains imprisoned in the attempt and uses up his strength indefinitely renewing it in spirit [...]. We continue to be the person who once entered on this adolescent affair, or the one who once lived in this parental universe. New perceptions, new emotions even, replace the old ones, but this process of renewal touches only the content of our experience and not its structure. Impersonal time continues its course, but personal time is arrested. Of course this fixation does not merge into memory; it even excludes memory insofar as the latter spreads out in front of us, like a picture, a former experience, whereas this past which remains our true present does not leave us but remains constantly hidden behind our gaze instead of being displayed before it.[25]

This account of the repression of shame can be directly mapped onto the protagonist's experiences in *Tonka*. The protagonist enters into a relationship with Tonka to which the pregnancy forms a barrier. He can neither believe Tonka that the child is his, 'er sprach nie das Wort aus: ich glaube dir', nor can he abandon her (p. 304). Thus he remains imprisoned in a cycle of thought that becomes obsessed with the ridiculous possibility of an Immaculate Conception (pp. 288-89). The protagonist remains consumed by these structures of thought and employs them in understanding subsequent events. Nonetheless, the narrative stresses that time moves on: 'Und die Zeit lief, die Zeit lief davon, die Zeit verlor sich; die Uhr an der Wand war dem Leben näher als die Gedanken. [...] die Wanduhr war eine runde Küchenuhr und zeigte eine Küchenzeit' (p. 301). And later, when Tonka is taken into hospital to die, the

[25] Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. by Colin Smith (London: Routledge, 1962), p. 83.

protagonist comments 'So hatte sich die Zeit verloren' (p. 303). Impersonal time continues unaffected by events, yet personal time is arrested or, rather, it oscillates in his memory because its relationship to reality is compromised by the barrier (pregnancy).

The elusive statement in the frame of the *Novelle* that 'Die Unendlichkeit fließt manchmal in Tropfen' can be explained in these temporal terms as it encapsulates the relationship between personal time ('Tropfen') and impersonal time ('Unendlichkeit', p. 270). Ultimately they are irreconcilable; they are of the same immateriality yet they are measurable and immeasurable, respectively. Just as Merleau-Ponty suggests in his theory of the relationship of repression and shame that personal time and memory are irreconcilable, with the result that it is impossible to remember unambiguously, so the protagonist exclaims of the problem of memory: 'Und wenn man dann alle Erinnerungen durchging, wie waren alle zweideutig!' (p. 296). Thus, shame manifests itself in the protagonist as disturbing or inhibiting the temporal flow in which he remembers. Consequently, 'he remains arrested in the sphere of timeless ideas instead of taking action within empirical reality, whose only absolute is the passing of time'.[26] This psychological state can be compared to what Lorna Martens identifies as 'the back-and-forth, seasick, non-progressive rhythm of a Musil story – proliferating length without an advance of the story line, fascination with barrier rather than linear directness or progress'.[27]

This lack of conviction contrasts with the other side of the protagonist's life, his research, where he exhibits self-esteem. In contrast to his perceptions of his relationship to Tonka, his project is based in reality. Directly after he has remarked that he is ninety-nine percent sure that 'er betrogen worden und ein Dummkopf sei' and talking of the pregnancy in terms of a 'beschämende Möglichkeit', it is explained that, for the protagonist

> Es war merkwürdigerweise eine Zeit großer wissenschaftlicher Erfolge [...]. Er hatte seine Aufgabe in den Hauptzügen gelöst und bald mußten sich auch die

[26] Sjögren, 'The Enigma of Musil's *Tonka*', p. 109.
[27] Lorna Martens, *Shadow Lines. Austrian Literature from Freud to Kafka* (Lincoln and London: University of Nebraska Press, 1996), pp. 18-19.

> Folgen zeigen. Schon fanden Menschen zu ihm den Weg. Sie brachten ihm Herzenssicherheit, wenn sie auch von Chemie sprachen. Sie glaubten alle an die Wahrscheinlichkeit seines Erfolges; neunundneunzig Prozent betrug sie schon! Und er betäubte sich mit Arbeit (pp. 298-99).

The exclamation mark can be seen as a moment of narratorial irony that indicates how illogical the protagonist's attitude is. The textual juxtaposition of uncertainty in the personal life of the protagonist and inflated confidence in relation to his work with regard to probabilities reveals the confusion of his thoughts. Moreover, the protagonist gains 'Herzenssicherheit' from the success of his work which not only has connotations of emotional security that is incongruent with his investigation of rational science but is a response that is more commonly generated by the closeness of human relationships. Nonetheless, the protagonist is confident, and the positive image he presumes to have in others' minds affirms his confidence, thereby giving him reason to continue to behave in this way since, as Cooley states, how we imagine ourselves to be seen by others has an influence upon feeling. Pride

> is the form social self-approval takes in the more rigid or self-sufficient sort of minds; the person who feels it is assured that he stands well with others whose opinion he cares for, and does not imagine any humiliating image of himself, but carries his mental and social stability to such a degree that it is likely to narrow his soul by warding off the enlivening pricks of doubt and shame. By no means independent of the world, it is, after all, distinctly a social sentiment, and gets its standards ultimately from social custom and opinion.[28]

The protagonist's work takes place in the social world and, since he gains affirmation from others, his self-esteem is a result of the image he believes them to have formed of him. In addition, the protagonist experiences a sense of pride because he has succeeded in homosocial enactment – he has accomplished something in the public sphere that other men have yet failed to do. Significantly, Tonka's death coincides with the completion of the protagonist's invention, which is presented as confirmation of the appropriateness of his self-esteem. In this passage there are shades of a post-Nietzschean morality, alluded to as the 'kleine Menge Giftes' in Musil's

[28] Cooley, p. 232.

Verwirrungen des Zöglings Törleß,[29] which accepts any experience as valuable for the spiritual and mental growth of the individual, regardless of whether it is ethical, injurious or destructive:

> Die Spannung der letzten Wochen, die Spannung seiner Erfindung, versteht es sich recht, hatte sich gelöst, er war fertig. Er stand im Licht und sie lag unter der Erde, aber alles in allem fühlte er das Behagen des Lichts. [...] Und vieles fiel ihm seither ein, das ihn etwas besser machte als andere, weil auf seinem glänzenden Leben ein kleiner warmer Schatten lag.
> Das half Tonka nichts mehr. Aber ihm half es (p. 306).

Since, as Metcalf states, 'we are able to think about shame only with apparent strain and exhaustion', the strain to which the narrative refers can be equated with the protagonist's effort to negotiate the chasm between his perception of shamelessness (in Tonka and her pregnancy) and his heightened monitoring of shame(lessness) in others (his mother and her class).[30] That this negotiation is ongoing can be seen from the screaming pang of conscience that creates a tension with the claim of assured self-esteem: 'da schrie die Erinnerung in ihm auf: Tonka! Tonka!' (p. 306). This memory reveals an (albeit transitory) anxiety about the acceptability of the self in relation to his manipulation and neglect of Tonka, as he knows she lived out her life in 'Dürftigkeit, an der er die Schuld trug' (p. 290). Freud explains in *Die Traumdeutung* that shame can be a distressing feeling that comes 'suddenly' and from which the individual seeks to hide.[31] The protagonist employs the narcissistic defences of grandiosity, idealisation and self-delusion in an attempt to escape from his own shame.[32] Rather than face the experiences of shame and allow himself to realise their import, which would 'inform the self, and become a revelation of oneself, of one's society, and of the human condition', the protagonist endeavours only to protect the exposed self.[33]

The protagonist's problematic experiences of shame in relation to Tonka are represented in the emblematic beard that epitomises the connection between aesthetic

[29] Musil, *Verwirrungen des Zöglings Törleß*, in *Gesammelte Werke*, VI, 112.
[30] Metcalf, p. 3.
[31] Freud, *Die Traumdeutung*, p. 243.
[32] Wurmser, p. 48.
[33] Lynd, p. 71.

issues and shame. In Cooley's terms, Tonka can be understood as the looking-glass in which the protagonist's shame is reflected back: 'Er hätte ohne sie gar nicht gewußt, wie häßlich dieser Bart war, denn man weiß von sich so wenig, wenn man nicht andere hat, in denen man sich spiegelt' (p. 295). The reflection of the self in the other reveals the ugliness of the beard to the protagonist and by implication exposes his shame. He only removes the beard when Tonka is taken into hospital; no Tonka (mirror) equals no more shame: 'Nun war er wieder mehr er selbst' (p. 303). Conversely, the beard conceals the protagonist's shame; like his namelessness, the beard is primarily a means of disguising and therefore protecting the self from judgments of failure from others (particularly other men) and preserving his self-esteem and his image of masculinity: 'Diese Bart entstellte ihn, aber er war wie Tonka: je häßlicher, desto ängstlicher behütet. [...] und mochte den Bart bloß deshalb, weil er alles verstellte und verbarg' (p. 295). In contrast to the protagonist's statement that the more disfigured Tonka becomes, the more anxiously he tends to her, the opposite is true. The doctors explain that Tonka and her child will survive if she is looked after properly, but she has to carry on working in order to support herself and the protagonist whilst he works on his invention. And at home, 'sie besorgte wieder seine kleinen Angelegenheiten und diente ihm mühevoll, als wollte sie ihm noch zuletzt beweisen, daß sie nur für ihn lebte; nicht ein Funke Scham über ihre Häßlichkeit und Entstellung war in ihren Augen' (p. 301). Although a standard connection between ugliness with shame exists, it is entirely from the protagonist's perspective that these associations are made. According to the protagonist, Tonka does not respond to her disfigurement in the same way and is, therefore, shameless. As the protagonist portrays her, she does not judge herself, is unburdened by conscience and is not ruled by moral custom. As will be shown, however, Tonka is sensitive to aesthetics and shame, but in different ways from the protagonist and despite his inability to recognise that sensitivity.

The narrative voice assumes that Tonka has no aesthetic sensibilities: 'Hätte sie denken gelernt wie ihr Begleiter, so hätte Tonka in diesem Augenblick gefühlt, daß die Natur aus lauter häßlichen Unscheinbarkeiten besteht' (p. 277). The *erlebte Rede* in the following paragraph shifts to Tonka's perspective and reveals that she is, in fact, aesthetically discerning: 'es war sicher, daß er davon wußte, wie häßlich die Stellung seines Schuhes aussah [...], jedes einzelne war häßlich, und alles zusammen

war Glück' (p. 277). Whereas the protagonist holds that the ugly, disparate elements of life 'traurig getrennt voneinander leben', Tonka finds happiness in the entirety; his cynicism is countered by her cheerful thoughts (p. 277). Her ponderings on ugliness are part of a stream of associations subtly related to shame:

> Tonka hatte sich oft davor gefürchtet, daß einmal ein Mann vor ihr stehen würde und sie nimmer ausweichen könnte. Was ihre älteren Freundinnen aus dem Geschäft ihr strahlend erzählten, war der langweilige, rohe Leichtsinn der Liebe, und es empörte sie, daß auch mit ihr jeder Mann zärtlich einzulenken versuchte, kaum er die ersten Worte hinter sich gebracht hatte. Wie sie nun ihren Begleiter ansah, gab ihr das mit einem Mal einen Stich; bis zu diesem Augenblick hatte sie noch nie gefühlt, mit einem Mann in seiner Gesellschaft zu sein, denn alles war anders (p. 277).

Rather than desensitising her to the intricacies of sexual relationships, ironically Tonka's upbringing and lower-class experiences have produced discernment and wariness where men are concerned. Her aversion to frivolity and cursory flirtations suggests a need for a relationship based on more than just sex. Indeed, she finds what men call love unpleasant, something to be avoided. Her recognition that this man, the protagonist, is cultivating a relationship with her therefore takes her by surprise. She realises that she has unintentionally entered into a courtship and is behaving in ways that she previously despised. In response to the protagonist's arrogant demand that 'Sie müssen sich an mich gewöhnen', Tonka feels obliged to play the role of lover, but she 'wußte [...] nicht aus noch ein und fand bei der Jungfrau Maria keine andere Antwort, als daß sie ihren Arm inniger in seinen schob, wenn sie sich auch furchtbar dafür schämte' (p. 278). Rather than refer to the stories from the girls in the shop for assistance in such unfamiliar territory, Tonka appeals to the Virgin Mary. Although the expression that the Mother of God can provide protection is used colloquially, in this context its literal meaning comes through as well, so that Tonka finds no guidance on how to preserve her innocence. Her shame can be understood as a reaction to personal failure, since she finds herself trapped in precisely the position with a man that she sought to avoid.

It becomes evident that Tonka's fears about her relationship with the protagonist are well-placed, as he uses emotional pressure to coerce her into sleeping with him, as he observes, 'wie ein Gerichtsvollzieher!', even though 'Seine Beziehung zu ihr war damals in einer merkwürdigen Spannung gleich weit von Verliebtheit wie Leichtfertigkeit' (p. 286, pp. 285-86). The strain that the protagonist retrospectively assigns to his relationship with Tonka can be understood as evaded shame since his feelings are suspended between love and flippancy, yet he still manipulates her into sex: 'Sie hatten damals auch schon davon gesprochen, "sich ganz anzugehören". Das heißt – er hatte gesprochen und Tonka hatte schweigend zugehört' (p. 286). The unemotional clarification of the protagonist's memories of this conversation about belonging to each other can be understood as the narrator's correction of the protagonist's lapse in sentimentality, precisely as he feared. The momentary discrepancy between these perspectives invites investigation of the treatment of Tonka, her reactions and her subtle subjugation in relation to shame and power:

> Humiliation revolves around experiences of power and powerlessness. One is brought low or oppressed by those who wield power from above. There may be a loss of autonomy as one is made to be subservient, a kind of slave. Whether such a loss of autonomy and agency is experienced as shameful degradation depends on the extent to which one values one's freedom.[34]

The protagonist's responses to Tonka in this situation exemplify his cruelty towards her and inability to comprehend her. Because she gave in to his demands, 'als würde sie von der Macht des "Herrn" unterjocht', revealing his superior attitude towards her lower class, he wonders whether she would 'einem andern auch so folgen, der fest will' (p. 287). By his own admission, he takes Tonka without any love or tenderness, referring to their union as a necessity and unavoidable, yet feels 'Entsetzen über ihre Undankbarkeit' (p. 287). He registers her reluctance and emotional distress but projects his own meaning on to it, one that does not consider shame: 'Sie stand wieder auf mit weggewandtem Gesicht begann sie ihre Kleider zu lösen. [...] Aber da stand sie im Ungeschick ihrer ersten Nacktheit; [...] Tonka lag im Bett mit geschlossenen Augen und zur Mauer gewandtem Kopf, endlos lang, in fürchterlich einsamer Angst. Als sie ihn endlich neben sich fühlte, waren ihre Augen warm von Tränen' (p. 287).

[34] Jacoby, p. 70.

In contrast to the protagonist's mother's accusation that Tonka has no depth of feeling because she did not conform to society's expectations and cry at the Grandmother's funeral ('und sentimental ist sie auch nicht: Weder als Großmama starb, noch beim Begräbnis hat sie auch nur eine Träne im Auge gehabt!' (p. 280)), Tonka's tears here are genuine. Moreover, her awkwardness, diffidence and inability to make eye contact all point towards sensations of shame or even humiliation, given the dynamics of power and powerlessness. Unlike the protagonist's understanding of this emotion, which makes a direct link with sexual intercourse and promiscuity, the point at which Tonka feels shame is determined by the standards she has set herself, rather than an internalisation of arbitrary regulations set up by society. Although there is a sense that she is ashamed at having sex with the protagonist, this sensation is more the result of failing to avoid this situation, since it results in sexual subservience and a loss of personal freedom. The protagonist questions 'warum empörte sie sich nicht gegen einen Zustand, der höchste Hoffnungen ausschloß?' (p. 287). Of course, Tonka has a choice whether or not to sleep with the protagonist, but this underestimates the degree of power he has over her as a result of his gender, higher class and education; he repeatedly exploits his superiority to manipulate and coerce her, as he would a black slave (p. 272).

There are further instances when the protagonist recognises Tonka's embarrassment but does not reflect on it as a manifestation of shame. In both cases, he is the cause of her emotional discomfort. The first time is when he secretly watches her whilst she packs her things to leave his grandmother's house: 'Als sie ihn bemerkte, wurde sie rot und stellte sich rasch vor die offenen Schachteln. "Sie wollen uns verlassen?" sagte er und freute sich über ihre Verlegenheit' (p. 281). The protagonist fails to consider the reason for Tonka's embarrassment, which, given his misconduct (to which he is oblivious), can be understood as sensitivity to his impropriety. The protagonist's pleasure at her discomfort reveals that he enjoys having power over Tonka. Her reaction to step in front of her suitcase suggests that she is also ashamed of her meagre possessions and is, therefore, sensitive to the class differences which the protagonist's superior attitude constantly reinforces. For the same reason, when the protagonist quizzes her about how she finds working with his Grandmother Tonka 'wurde rot', 'wurde über und über rot' and the protagonist 'wandte sich so völlig zu ihr, daß sie noch mehr verlegen wurde' (pp. 274-75). Slowly, she stumbles over her

answer that 'Ich mußte mir doch etwas verdienen', as she is made to feel inferior because of her need to work (p. 275). Indeed, Tonka's redness could also denote that she is ashamed of the protagonist's behaviour; since he is relentless in his questioning and finds her answers inadequate, 'ließ er ihr keine Ruhe' (p. 275).

In the narration of another conversation where, again, the protagonist disbelieves Tonka's grasp of his meaning, this time about hovering 'ohne Grenzen', she sings (p. 276). Not only does singing in public transgress the rules of propriety but Tonka sings a crude operetta tune learnt from her friends at the shop. The protagonist is annoyed by this as it reveals her lack of cultural discrimination, but Tonka does it quietly and the protagonist 'freute sich über dieses kleine Zeichen von Takt' (p. 276). When later Tonka sings a folksong to show that she understands what he means, this fits better with the protagonist's image of her and so he does not find it offensive: 'Und da hatte nun mit einemmal natürlich Tonka recht' (p. 276). Nonetheless, this leads him to reflect on what he considers are the limits of Tonka's communication: 'Nun war er es, der nicht ausdrücken konnte, was mit ihm geschah, und Tonka, weil sie die gewöhnliche Sprache nicht sprach, sondern irgend eine Sprache des Ganzen, hatte leiden müssen, daß man sie für dumm und unempfindlich hielt. [...] Sie kam ihm sehr einsam vor. Wenn sie ihn nicht hätte, wer würde sie verstehn?' (p. 276). This claim that without the protagonist Tonka would be misunderstood seems laughable, given that he so consistently fails to comprehend her, claiming she cannot communicate via normal structures of understanding. In fact, as is shown in the opening section, Tonka is very affable and fluent in two languages: 'Und sie sangen beide. Tonka sagte ihm den fremden Text vor und übersetzte ihn' (p. 276). The protagonist remains ignorant of the discrepancy between his projections and reality. Even when faced with Tonka's own answers to his questions, the protagonist does not accept them or he turns them into profound truths. For example, he claims 'welche steinere Ewigkeit lag in dieser so gewöhnlichen Antwort', when she answers that she must earn her living in reply to his questions about her job (p. 275).

The repeated snowflake metaphor is part of the protagonist's incomprehension of Tonka: 'ist [...] solche mitten in einem Sommertag ganz allein niederfallende Schneeflocke Wirklichkeit oder Einbildung, gut, wertlos oder bös? Man fühlt, daß da die Begriffe an eine Grenze kommen, wo sie keinen Halt mehr finden' (p. 280). He

uses this unlikely but possible image of a snowflake being seen on a summer's day to suggest that Tonka cannot be defined by normal scientific categories; rather she represents indeterminacy, marginality and an Other condition of being. When the protagonist refers to her as 'ein halbgeborener Mythos' – betwixt-and-between the world of myth and reality – it is merely the projection of his own irrational thought process that he reveals (p. 303). Or put another way, he is caught between believing wholeheartedly in an Immaculate Conception (myth) and Tonka's infidelity (reality): 'das Vernichtende war doch gerade, daß man keins von beiden tat' (p. 302). In a sense, therefore, he is suspended over the chasm; as Elizabeth J. Boa states, he lives 'between two modes of perception – between Pascal's reasons of the heart and the reasons of the mind; between feelings, dreams, and memory on the one hand, and logic and reason on the other'.[35] The only interpretative structures presented by the protagonist for the reader to understand Tonka are, therefore, virgin mother or shameless adulteress but, as has been shown, the narrative technique provokes the reader to investigate the complexities of her responses. The *erlebte Rede* enables the reader to observe that Tonka does experience shame, albeit in a different way from the protagonist. In fact, supposing Tonka did embark upon an affair or have a one-night stand with another man, this could be understood as the retaliatory assertion of her agency, power and freedom in response to the humiliation caused by the protagonist. Her refusal to answer his questions about the paternity of the child is a further disturbance to the protagonist's power as he becomes tormented by the uncertainty and therefore unable to dissociate himself from Tonka as the victim of a shameless adulteress. Furthermore, the protagonist knows from his own experience, where he single-mindedly manipulates Tonka into sleeping with him despite his 'Verlegenheit' at the situation, that shame does not prevent immorality (p. 287).

The narrator fails to offer an alternative interpretative framework for understanding Tonka that might provide evidence for her transgression. At the points where one might expect the narrator's voice to interpret what it describes, it is unwilling to give a definitive answer: 'Fräulein Tonka schüttelte den Kopf und zog die Mundwinkel etwas abwärts – in schüchternem Spott oder auch nur aus Verlegenheit' (p. 275). This, in turn, exacerbates the reader's uncertainty of how to understand her and promotes

[35] Boa, 'Austrian Ironies in Musil's 'Drei Frauen'', *Modern Language Review*, 63 (1968), 119-31 (p. 127).

identification with the protagonist's inability to make sense of Tonka at all. Admittedly, the narrator does reveal things that the protagonist cannot possibly know because he is not present. For example, when he leaves the room after telling Tonka he will look after her, the narrator seamlessly merges with Tonka's consciousness and observes that 'Sie war sehr rot geworden, konnte ihre Gedanken nicht ordnen, schaute oft mit einem Stück in der Hand lange vor sich hin und fühlte: das war jetzt die Liebe' (p. 281). Despite having access to her thoughts, the narrator does not offer any explanation for her high colour, thereby leaving its meaning ambiguous. It can be interpreted as the physical manifestation of the sudden realisation that she is in love or, given the underwhelming statement of passion, her deep blushing might instead reveal that she has failed herself; not only has she unintentionally become involved in just the type of relationship she sought to avoid but also, as the protagonist himself considers, in becoming his lover she ruins her chances of a respectable marriage (p. 287). The narrator offers no certainty for either interpretation.

The problem of interpretation, both an effect of the narrative technique and a theme within the *Novelle*, is epitomised in section nine of the text where the narrative voice finally considers that Tonka's silence could suggest that she is ashamed of the protagonist: 'Ihr Schweigen war jetzt über alles gebreitet und vermochte Unschuld oder Verstocktheit zu sein, ebensogut List und Leid, Reue, Angst; aber auch Scham für ihn' (p. 296). The clause concerned with shame is not part of the list of possibilities referring to sensations relating to Tonka. It stands alone, thereby drawing attention to its significance for understanding her – she is ashamed on the protagonist's behalf for his despicable behaviour and appalling treatment of her. He remains psychologically tormented by the play of opposites, allowing them to destroy the relationship. He exasperatedly questions, for example,

> aber was konnte diese nicht alles bedeuten!? Und wenn man dann alle Erinnerungen durchging, wie waren alle zweideutig! Die einfache Art zum Beispiel, wie sie ihm zugelaufen war, konnte Gleichgültigkeit sein oder Sicherheit des Herzens. Wie sie ihm diente, war Trägheit oder Seligkeit. War sie anhänglich wie ein Hund, so mochte sie auch jedem Herrn folgen wie ein Hund! Das hatte er doch gleich in jener ersten Nacht empfunden, und war es auch ihre erste Nacht? Er hatte nur auf die seelischen Zeichen geachtet und keinesfalls

> waren die körperlichen sehr merklich gewesen. [...] man mußte dem Ganzen trauen oder mißtrauen, es lieben oder für Trug halten (p. 296).

Kathleen O'Connor interprets these possibilities as the conflict between faith (belief in Immaculate Conception) and knowledge (scientific evidence based on statistical probability of infidelity) and explains 'were he able to accept ambiguity as unproblematic, as do the women in this society, the conflict between faith and knowledge would not prevent him from responding to Tonka nor entail such a rupture in his life; he finds, however, that for him the rift *is* too broad to span.'[36] His inability to commit to a judgment of Tonka or to explore other ways of interpreting her suggests a reluctance to admit to himself that he has continued the questionable treatment of her that was begun by his family.

The problem of interpretation in section nine, it can be argued, is also subtly reminiscent of Musil's own reading and theorising on the *Novelle* genre. He writes in his essay *Novelleterlchen*: 'Novelle ist: Ein sauber verschnürtes Päckchen mit einer kleinen Überraschung beim Aufmachen. Ein Funkelstein (von Einfall) à jour gefaßt, sagt Federmann. Oder auch: es kommt eine Welle, verknotet sich, löst sich, verklingt, verschwingt (denn so ist das Leben); das Knötchen bildet das Geschehnis der Novelle. [...] Als ob das durch irgend ein ästhetisches Geheimnis möglich wäre!'[37] The essay suggests that Musil was highly conscious of historical conceptions of the genre, yet also somewhat dismissive of the artistic effects attributed to the traditional *Novelle*. That he consistently finds this description of the *Novelle* obsolete can be seen from his use of the past tense in 'Vorwort zu den Novellen', which relates to *Vereinigungen* (1911) but which also has relevance for the traditional notion of *Novellen* in general: 'Es gibt ein Bündel von Forderungen in dem verschnürt der Begriff Novelle lag.'[38] The alteration of the prescriptive idea of the *Novelle* as a 'verschnürtes Päckchen' into his own description of it as a 'verschnürtes Bündel' in 'Vorwort zu den Novellen' displays that Musil was, on some level, influenced by the tradition of theorising on the *Novelle*. Furthermore, he makes inter-textual reference to these generic issues in *Tonka*: 'Stets waren es solche lächerlich ferne Gestalten, die wie ein verschnürtes

[36] O'Connor, p. 120.
[37] Musil, 'Novelleterlchen', p. 1323. Federmann is not a well-known *Novelle* theorist – editors of the *Gesammelte Werke* have failed to shed light on this figure.
[38] Musil, 'Vorwort zu den Novellen', in *Gesammelte Werke*, VIII, 1312-13 (p. 1312).

schmutziges Paket in die Erinnerung geworfen wurden, das die Wahrheit enthielt und beim ersten Versuch es aufzuschnüren nichts als den Staubhaufen quälender Ohnmacht hinterließ' (pp. 295-96). On one level, this sentence relates to the plot of the *Novelle*: the figures are the men who the protagonist suspects could be the father of Tonka's child and whose existence would prove the truth about her infidelity and bring an end to the oscillations in his mind between believing that Tonka is a virgin mother or a shameless adulteress. When the protagonist attempts to undo the strings holding together this figurative package in his mind, the truth it contains turns out to have no form or life, to be a pile of dust – he cannot hold on to the truth because it was not there in the first place – leaving behind only a sensation of tormenting powerlessness that is indicative of the disturbance to his class and gender-based perceptions of the self.

On another level, the idea of a 'verschnürtes schmutziges Paket' in the protagonist's memory has generic implications. In response to the prescriptive idea that the 'sauber [es] [...] Päckchen' of the *Novelle* can reveal a truth about life, the narrative voice in *Tonka* refers to a grubby parcel that reveals nothing but dust by opening it. This disrupts the traditionalist perception of the *Novelle* as a means to reveal a 'truth' or point to a higher meaning as well as denigrating its status as an exalted art form. A corruption of form and theme is also caused by the opposition of the notion of the *Novelle* as 'sauber', in the sense of clean, neat and tidy, with references to elements of the plot as 'schmutzig', in the sense of dirty and impure, 'das die Wahrheit entheilt'. Thus, in *Tonka*, truth itself is sullied and desecrated so that its thematic and generic significance is problematised. The truth of the paternity of Tonka's baby remains as elusive and intangible to the reader as it does to the protagonist, since the narrator fails to offer any clarity about Tonka and the events of the narrative that would make the world of the *Novelle* interpretatively accessible to the reader. In one respect, therefore, *Tonka* reinstates the formal requirements of the genre in such a way that the narrative complexity, a feature persistently associated with the 'ideal' *Novelle* and its definition, is paradoxically emphasised. In another respect, *Tonka* is intensely modern in the way described by Freund in her comparison of *Novellen* written more recently by Martin Walser (*Ein fliehendes Pferd* (1978)), Christoph Hein (*Drachenblut* (1983)) and Hartmut Lange (*Das Konzert. Novelle* (1986)) with nineteenth-century works:

> Anders als die Novelle im 19. Jahrhundert akzentuiert die zeitgenössische Novelle weniger die kollektiven Zwänge als die individuellen Obsessionen, anders als die realistischen Novellisten relativieren die Novellisten der Gegenwart die Kraft des einzelnen zur geistigen Selbstbehauptung wie seine Fähigkeit und Bereitschaft zur Selbsterkenntnis. Das deformierte Ich scheint aller Humanitätskonzepte Lügen zu strafen. Heillos in die eigenen Beschädigungen verstrickt, vermag der einzelne nur noch eine beschädigte Welt hervorzubringen. Die Novelle spiegelt den Teufelskreis moderner Existenz. Jede Tat wird zum Ereignis, indem der Täter sein eigenes Tun erleidet, jeder Schritt zu neuer Entwicklung führt nur noch tiefer in die Verwicklung hinein und macht die Welt ein Stück fremder und unbewohnbarer.[39]

Just as in *Tonka*, rather than external events, the mental life of the individual and issues surrounding knowledge of the self are the focus of the modern *Novelle*. Furthermore, the protagonist's perverted ego in *Tonka* belies compassion and is narcissistically obsessed with the world he simultaneously depicts and destroys. Significantly, Freund's description of how, in the modern *Novelle*, every act becomes an 'event' that the individual must suffer, that every step leads to deeper obscurity that makes the world unfamiliar and unbearable, easily corresponds to the experiences of the protagonist in *Tonka*. In short, in much the same way as *Vereinigungen* and *Die Amsel* (1928), *Tonka* creates a paradoxical disturbance and exemplification of the traditional conception of the *Novelle* (in its extremely modern treatment of themes related to the male self) that reflects the transitional phase of history, culture and art in which the work was written.

Discussions of questions of genre in relation to Musil's texts have received much attention, not least because of his own convoluted and contradictory ideas on the *Novelle*.[40] Musil's fundamentally ambivalent attitude towards the definition of the

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[39] Freund, "...und ob es eine Tat war oder nur ein Ereignis,...' Ein Versuch über die Novelle', in Freund (ed.), *Deutsche Novellen von der Klassik bis zur Gegenwart* (Munich: Fink, 1993), pp. 7-13 (p. 13).

[40] See, for example, Marie-Louise Roth, *Robert Musil. Ethik und Ästhetik* (Munich: Paul List, 1972); Christoph Leitgeb, 'Gattungspoetik bei Robert Musil: Drama und Novelle in Theorie und Praxis' (unpublished doctoral thesis, University of Salzburg, 1989); Nanda Fischer, '"eine plötzliche und umgrenzt bleibende geistige Erregung...": Zum Novellenbegriff Robert Musils', *Monatshefte*, 65/iii (1973), 224-40.

Novelle is encapsulated in his *Nachlass* where he questions, 'warum [...] eine Erzählung von geringem Ausmaß eine Novelle sein [soll]; hängt diese Kunstform absolut von technischen Grundzügen des Erzählens, wie Kürze, Wendepunkt, unerhörte Begebenheit ab, oder wird diese Form funktional durch den Ausdruck einer inneren künstlerischen Notwendigkeit geprägt?'[41] Musil's theorising on the *Novelle*, and the implementation of his ideas in his imaginative work, show that he made a conscious and distinct effort to contribute to the evolution of the *Novelle* genre. At no point does Musil question the existence of such a thing as the *Novelle*, but at no point either does he define the concept '*Novelle*'. He merely claims that 'Außer dem Zwang, in beschränktem Raum das Nötige unterzubringen, bedingt kein Prinzip einen einheitlichen Formcharakter der Gattung'.[42] He does not attempt to outline the physical characteristics of the 'ideal' *Novelle* and rejects too high a regard for the technical aspects of genre description. It is this complex intersection of ideas on form, style and truth that enables Musil to write *Novellen* that undermine traditional narrative closure by opening up the interpretative possibilities of the genre, as the following discussion will show. By drawing attention to the uncertainty of definitive interpretation, the assignment of a meaning to life on a thematic and generic level is subverted; as a result, *Tonka* accentuates 'das Problematische des Erzählens' and the effort of interpretation demanded of the reader.[43] However, as the following conclusion will display, by drawing the thematic and structural threads of the investigation back together, the disturbances to the 'ideal' *Novelle* manifest in Musil's *Tonka* do not necessarily lead to a rejection of the genre.

(iii) Lack of closure: truth, possibilities and shame

As mentioned in the Introduction, A.W. Schlegel and Tieck began the debate about the ability of the radically condensed form of the *Novelle* to exemplify truth. Musil contributes to this discussion in his *Tagebücher*, stating that 'Es giebt Wahrheiten aber keine Wahrheit'.[44] Echoing the theories of Nietzsche that fundamentally undermine the concept of absolute truth, Musil creates a disturbance in the promise of interpretative closure by not exerting narrative control of the kind that is characteristic

[41] Musil, 'Fragen an die Novelle/Das Wesen der Novelle', cited in Roth, pp. 274-75.
[42] Musil, 'Die Novelle als Problem', p. 1466.
[43] Musil, 'Novelleterlchen', p. 1323.
[44] Musil, *Tagebücher*, p. 12.

of the nineteenth-century *Novelle*. The relationship between truth and probability is central to an understanding of *Tonka*. Here the actual and the possible are treated with the same value; and, as Judith Ryan explains, when this happens 'all of our familiar modes of thought are cast into disarray'.[45] Thus, the ambiguity of *Tonka* resides, amongst other things, in the co-existence of the belief in the impossible (pregnancy as the result of an Immaculate Conception) and the possible (pregnancy as the result of an affair). Although the latter option is supported through evidence provided by Tonka's sexually transmitted disease, which can only have been contracted from the father or directly from the embryo, the protagonist's apparent lack of infection and his absence at the time of conception mean that the former option is not conclusively rejected.

Like the Marquise in Kleist's *Die Marquise von O...* (1810), it is not Tonka who suggests that her pregnancy has no human cause. The Marquise only questions the possibility of an 'unconscious' conception: 'Sie fragte, [...] ob die Möglichkeit einer unwissentlichen Empfängnis sei?' The midwife misunderstands and replies that 'dies, außer der heiligen Jungfrau, noch keinem Weibe auf Erden zugestoßen wäre'.[46] The reply of the doctors to the protagonist's insinuation of an Immaculate Conception echoes that of the midwife: he knew whilst he spoke that 'er hätte ebensogut fragen können: ist eine jungfräuliche Zeugung möglich? Und man hätte ihm nur zu antworten vermocht: sie war noch nie da. Nicht einmal ein Gesetz hätte man angeben können, das sie ausschloß; bloß: sie war noch nie da' (p. 289). The answers from the midwife and the doctors are ambiguous in themselves; they do not categorically rule out the possibility of an Immaculate Conception, just that it has never happened before. In Kleist's narrative, a rational explanation is given for the Marquise's pregnancy, which is marked in the text by a dash, whilst the meaning of the red exclamation mark in *Tonka* is not clarified (p. 302).[47] In general, meaning is clearer in *Die Marquise von O...* than in *Tonka*, as the Marquise's mind is more accessible to the reader than Tonka's, which remains shrouded in mystery. However, in both texts the improbable remains so – the Marquise was raped whilst unconscious by the Russian officer, Count F., and Tonka's pregnancy is presumably the result of an

[45] Judith Ryan, 'Validating the Possible: Thoughts and Things in James, Rilke, and Musil', *Comparative Literature*, 40/iv (1988), 305-17 (p. 309).
[46] Kleist, *Die Marquise von O...*, in *Sämtliche Werke*, I, p. 103.
[47] Ibid., p. 87.

infidelity. Nonetheless, she and her unborn child die without her admitting to her unfaithfulness, so that the notion of an Immaculate Conception is not unequivocally ruled out.

The problem for the Marquise is the discrepancy between the purity of her inner conscience and her physical appearance, which implies that she has failed to live up to moral standards, set by society. In other words, she seeks to prove her innocence in order to prevent others regarding her as shameful. No such conflict exists in Tonka; she does not endeavour to prove her fidelity and at no point does she adjust her appearance or behaviour in a way that would conform to the social expectations of shame awareness. When probed about the pregnancy she consistently maintains that 'sie wußte nicht, wie es gekommen war. Wenn er um ihrer alten Freundschaft willen bat, ihn doch nicht zu belügen, [...] sagte sie bloß, sie lüge nicht' (p. 290). It is Tonka's claim of innocence and her ostensible shamelessness that confuse the protagonist and lead him to interpret and present the pregnancy in terms of an 'unerhörte Begebenheit'. Since this is an event on the margins of normal experience that, nonetheless, can be interpreted through existing structures of understanding, it highlights the narrator's delusion; he effectively wants to be a character in a mystery play or fairytale, not in a *Novelle* firmly grounded in the tradition of bourgeois realism. For all his lack of formal theorising on the *Novelle* genre, the presence of these ideas in his work suggest that Musil consciously plays with the conventions of the 'ideal' *Novelle* form and, thereby, with the reader's expectations.

The protagonist's comparisons between the likelihood of an Immaculate Conception in the twentieth century and the possibility of other improbable events convey his distorted reasoning in relation to Tonka. On the one hand, 'es verstrickte ihn also entweder ein mystischer Vorgang mit Tonka oder sie hatte gemeine Schuld auf sich geladen. Es gab freilich auch andere natürliche Möglichkeiten – theoretische, platonische, wie man sagt –, aber praktisch war ihre Wahrscheinlichkeit so gut wie Null; praktisch war die Wahrscheinlichkeit, daß er weder der Vater von Tonkas Kind noch der Urheber ihrer Krankheit war, gleich der Gewißheit' (p. 288). On the other hand, he concludes that it is practically unlikely yet theoretically possible that a business man might receive good, free commercial advice without any catches, and, possible that someone accused of theft was given the incriminating article innocently,

by a complete stranger (p. 288). Both these examples are eccentric, yet possible; they take place, rarely, but credibly, in the human realm. An Immaculate Conception, by way of contrast, involves the metaphysical realm, so that belief in such an occurrence involves a leap of logic and faith; the comparison is therefore bogus. The protagonist's reactions to his losses when gambling on horseracing emphasise his compromised reasoning: 'er empfand plötzlich, daß es eine unsichtbare Macht gab, die ihm übel wollte, und fühlte sich von Feindseligkeit umgeben' (p. 294). It is possible that he will win if he buys sweepstake tickets, but more probable that he will lose. This is simple mathematics and has nothing to do with hostile metaphysical powers. The protagonist indulges in this way of thinking that finds mystery and myth in the everyday because, as Walter Sokel concisely states, if Tonka 'fails to embody a mystic truth [...] she must be a slut and a liar'.[48] This however, is a possibility in which the protagonist's jealous mind does not want to find conclusive truth, since betrayal, particularly by a woman he considers to be from an ethically inferior class, evokes violent sensations of inadequacy in the masculine self that, as Adler states, can take the form of shame.

This flawed reasoning forms a counter to the other side of his life, his inventions, where the protagonist has self-esteem, pursues probabilities and is happy that a strong probability is almost as good as a certainty: 'und stets fand sich bei einer von ihnen das Rechte; er vertraute, alles wird schon so sein, wie es immer ist, um auf das eine zu kommen, dessen Anderssein er entdecken wollte' (pp. 293-94). In his work the application of the laws of probability yield results in which he can trust and find truth. Rather than suggest mental sloppiness, in terms of modern scientific thought such as the theory of special relativity, probability replaced absolute truth. To think in terms of possibilities, where these point overwhelmingly to a conclusion, is therefore a reasonable, modern response. In relation to Tonka's pregnancy, however, contemplation of the probabilities results only in ambiguity as the protagonist's thoughts cannot transcend the threshold to unequivocal belief in her betrayal or her mysticism. In this liminal mode of thinking, nothing is impossible; therefore, there can be no narrative closure in *Tonka*, since there is no one truth, only possibilities.

[48] Walter Sokel, 'Kleist's Marquise von O., Kierkegaard's Abraham, and Musil's Tonka: Three Stages of the Absurd as the Touchstone of Faith', in *Wisconsin Studies in Contemporary Literature*, 8/iv (1967), 505-16 (p. 513).

This contrasts with the view of closure in the *Novelle* as a system that can render a truth, meaning or value that dominated traditional, prescriptive theories on the 'ideal' *Novelle* in the nineteenth and early twentieth centuries. Ernst writes, for example, that 'Die Novelle ist eine dichterische Form; daß heißt, sie gibt ein geschlossenes Bild'.[49] And Pongs concurs that narrative closure is a generic necessity, 'weil die Novelle ihr innerstes Wesen in der Kraft und Geschlossenheit bewährt, mit der sie den Schicksalsaugenblick eines Menschenlebens umfaßt und erhellt'.[50] Such a view fails to take account of works such as Kleist's *Das Erdbeben in Chili* – a celebrated nineteenth-century *Novelle* with a subjunctive ending. For Pongs and Ernst, narrative closure in the 'ideal' *Novelle* reflects a balanced, predictable and therefore comforting representation of the world to the reader. For this reason, the closed form is held as best able to reflect truths of a general validity about human existence and stands in diametrical opposition to the modern questioning of metaphysical systems of thought and knowledge, and arbitrary forms and values. Narrative closure therefore has an uncertain place in modern *Novellen* as it does in Musil's *Tonka.*

The death of Tonka implies closure, but the unreliability of the protagonist, combined with the lack of objective mediation from the narrator, epitomises what Musil terms 'das problematische des Erzählens' and therefore draws attention to the difficulty of attaining closure through narrative discourse.[51] Indeed, the framing last sentence of the *Novelle*, presumably from the narrator's perspective, contributes to the structural openness of *Tonka*: 'Wenn auch das menschliche Leben zu schnell fließt, als daß man jede seiner Stimmen recht hören und die Antwort auf die finden könnte' (p. 306). Strictly speaking, this sentence is not grammatically complete – it is a subordinate clause left hanging at the end of the *Novelle*. In addition, it highlights the difficulty for the narrator in mediating objectively and accurately relaying the voices of the characters in the text. Order, established by narrative control, confers unity and form onto the 'ideal' *Novelle* and, paradigmatically, to existence. *Tonka*, by way of contrast, resists interpretative cohesion and therefore does not convey comfort through order. The use of 'man' solicits agreement from the reader about the difficulty of interpretation and heightens awareness of the impossibility of pinning definitive

[49] Ernst, 'Novelle, Anekdote, Romankapital', in *Gesammelte Werke*, VI/1, 427-434 (p. 430).
[50] Pongs, 'Ehre und Liebe in der Novelle', p. 107.
[51] Musil, 'Novelleterlchen', p. 1323.

meaning to anything. Since traditional notions of the genre require the mediation of truth by means of the ordering feature of narrative closure, Musil's *Tonka* creates a paradox within the genre:

> A claim to reflect a general truth seems [...] to render the Novelle an anachronism in a post-Nietzschean era, in which categories of reference, validity, and extraliterary meaning have given way to emphasis on the contingency of experience and the nonreferentiality of language. [...] The generic code of these works, however, prompts a reading of them as paradigms, examples of "truth" that challenge randomness. Failure to share this purpose would seriously undermine the bond of Musil's works to the genre. If they do share it, however, they suggest that a conception of "truth" reemerges in works of modern literature.[52]

Whilst Musil rejects the idea of 'truth' itself he does, however, affirm the truth of possibilities, contingency, uncertainty and the randomness of experience. *Tonka* therefore shares the purpose of the 'generic code' in that it is paradigmatic but its paradigmatic substance is that of accommodating possibilities. Therefore, in opposition to E. Allen McCormick, who states that the protagonist loses and then recovers his contact with reality at the moment when the ambivalence of human life is resolved through tragedy, this investigation of narrative technique and shame in *Tonka* suggests that chaos and ambivalence are thematically and structurally irresolvable.[53] It cannot be so simply claimed, therefore, that 'like Goethe's Faust, who awakens refreshed and without a trace of guilt at the beginning of the second part of the drama, Musil's protagonist experiences the death of Tonka as a release from a troubled phase of his life'.[54] The lack of closure means that he remains suspended over the chasm between a fascination with Tonka's 'shamelessness' and his mother's shame-obsession and, as the penultimate paragraph shows, he also oscillates between sensations of shame and self-esteem; the momentary scream of shameful memory forces its way, unaltered, to consciousness before it is channelled by the protagonist into justification for his self-esteem. Thus, when he states, 'Allerdings hatte diese

[52] O'Connor, p. 16.
[53] E. Allen McCormick, 'Ambivalence in Musil's *Drei Frauen*. Meaning and Method', *Monatshefte*, 54/i (1962) 183-96 (p. 195).
[54] Kontje, p. 165.

beschämende Möglichkeit [Tonka's betrayal] schon viel von ihrer Wichtigkeit verloren', the opposite is, in fact, also possible, just as the beard can be understood as both exposing and disguising the shame of his behaviour towards Tonka and her pregnancy (p. 298).

The end of the narrative, like the rest of the *Novelle*, is characterised by uncertainty and contradictions, which are consistent with Musil's conceptualisation of literature: 'Die schöne Literatur hat als Ganzes wie in allen ihren Teilen etwas Unendliches und Unabgeschlossenes [...]. Die schöne Literatur hat keine Ordnung außer einer historischen und vereinzelten Bruchstücken einer kritisch-ästhetischen. Sie hat keine Logik, sondern besteht nur aus Beispielen für ein geheimes Gesetz oder Chaos'.[55] Thus, the reader is not meant to solve the mystery of the father of the baby but is merely meant to acknowledge ambiguity and that the actual and the possible can co-exist. Indeed, the protagonist's projections reveal that the individual can never wholly grasp the 'truth' or 'reality' of any given person or situation, as the differing versions of his meeting with Tonka in the opening section convey. The narrator's briefly ironic stance towards the mother and the protagonist's new moral for the future reveals a critical awareness of bourgeois double-standards and the dangers of a lack of emotionality respectively, but the prevailing lack of firm ground generated by the contradictory narrative techniques investigated above means that *Tonka* never closes with interpretative possibilities; in a sense, then, the reader is suspended in a 'Kluft', just like the protagonist. For example, the *erlebte Rede* enables the reader to see the discrepancy between Tonka's sensations of shame and the protagonist's erroneous projection of shamelessness; but the only structures provided for understanding the pregnancy are the protagonist's and those given by the generic convention of the *Novelle*, which supports the presentation of it as an 'unerhörte Begebenheit'. In addition, the third-person narrative confers authority on the protagonist's voice, even though his reasoning and interpretations of shamelessness are repeatedly mistaken.

Judgment of the protagonist's treatment of and attitude towards Tonka is equally difficult, as the narrator's collusion implies sympathy for the protagonist's failed negotiation between the expectations of his class and the possibility of being

[55] Musil, 'Literat und Literatur', in *Gesammelte Werke*, VIII, 1205-07 (p. 1206).

unburdened by shame as a result of a compulsion to repeat the agonising doubts of his childhood more specifically as the victim of a shameless woman. Thus, although she gives the *Novelle* its title, the text is concerned less with Tonka and more with the male self's problematic monitoring of shame(lessness) in others as a result of his upbringing that culminates in false projections and self-delusion. Because it does not provide alternative structures for feeling or social interaction, *Tonka* implies, through its portrayal of the emotional and psychological limitations of class-based monitoring of shame(lessness) of the self and Other, that instead of clinging to rigid standards and concepts that seek to encompass reality and define truth, new, flexible modes of thought, identity and behaviour are necessary, ones that can accommodate the fluidity and mutability of these concepts. In order to conclude this study, I will immediately turn to a discussion of the key issues raised in relation to disturbances to genre and gender by this investigation of male perceptions of the self in the four *Novellen* analysed in this project.

Chapter VI

Conclusion

In this analysis of Austrian *Novellen* of the 1920s I have attempted to investigate perspectives that have hitherto remained unexplored, in order to show how certain male writers of the 1920s address problems of identification and experience. All four texts explore psychological, social and cultural forces that shape identity and problematise the construction of the male self. They were written during a period in which the changing role of women in society, particularly their increased presence in the workplace, altered the terms of masculine identity formation, thereby generating diverse and often hostile expressions of maleness. These novellists of the 1920s focus upon issues such as the disregard for or denial of responsibility, embattled masculinity, the loss of an autonomous, centred self and subjective agency determining perceptions and behaviour. Such a focus is perhaps a reflection of the extreme and disorientating changes to the parameters of social and cultural experience that characterise the inter-war period.

Each text can be understood as mapping out a particular disturbance to the male psyche, as perceptions of the gendered self undergo fundamental changes in post-war Austria. All four *Novellen* focus on the power of the unconscious, of irrational desire and repression, and articulate the point of disjunction between intellectual, social and cultural boundaries as they manifest themselves in the mind of the individual man. This study therefore provides a glimpse of four differing experiences of masculinity that were conceptualised during the early twentieth century, a period in which Viennese writers were 'acknowledged within the wider sphere of German culture for their distinctive preoccupation with sexuality', gender and attendant identity crisis.[1] For Jellinek, Schnitzler, Zweig and Musil, the representation and interpretation of psychological experience became more urgently concerned with processes of self-construction rather than an expression of established identities. Moreover, the notion of the contingency of identity is inevitably intertwined with the question of gender difference and the pressing question of how a positive identity can be affirmed.

[1] David S. Luft, *Eros and Inwardness in Vienna. Weininger, Musil, Doderer* (Chicago, IL: University of Chicago Press, 2003), p. 36.

On one level, each text depicts the way in which the male protagonist's maladaptive perception of the self is followed by a 'recovery' that provides a certain affirmation of or reconciliation with masculine identity: Weynar in *Der Bauernrichter* finally achieves such affirmation through a crude assertion of murderous force, Fridolin in *Traumnovelle* emerges from his crisis of male subjectivity with a new-found recognition of his own and female desire, R. in *Verwirrung der Gefühle* asserts that he has achieved a stable, heterosexual, patriarchal identity, and the unnamed protagonist in *Tonka* claims he has self-esteem. However, on another level, my own analyses indicate that the positive endings are not all they seem. Indeed, the ambivalent ending of each *Novelle* confirms the process of identity formation as contingent. *Traumnovelle*, for example, ends on a positive yet tentative note, which suggests that the disturbance to Fridolin's perception of the self, although temporarily resolved, may not remain so. This is conveyed through Albertine's acknowledgement that the recognitions at which Fridolin has arrived are transitory; she warns against questioning the future and suggests that there are more adventures and recognitions to come and that these will again alter perceptions of the self and the Other.

In *Tonka*, the protagonist's final claim of pride and stable identity formation in response to Tonka's tragic fate is facile and ambiguous. He remains suspended over the chasm between a fascination with Tonka's 'shamelessness' and his mother's shame-obsession and oscillates between sensations of shame and self-esteem. My investigation of shame in Musil's *Novelle* reveals that the protagonist's projections of Tonka are mistaken and the analysis of the differing versions of his meeting with her in the opening section conveys that it is, in fact, impossible to perceive the 'truth' or 'reality' of a situation, the self or others. In *Der Bauernrichter*, Weynar's development is shaped by his perception of the peasants as belonging and his response to the patriarchal mentality that regards women as possessions, which tragically results in Wlasta's death. Although this act affirms Weynar's masculinity, according to his own perceptions and those of the male peasants, this final, exultant, violent expression of hegemonic manliness is ultimately futile since he is removed from the village at the very point at which he finally feels he belongs. With the themes of owning and belonging Jellinek incisively reveals in *Der Bauernrichter* that,

> any sense of self can only come about through working to achieve a sense of 'belonging' in the social world. However, 'belonging' is not an automatic process, and so for most men masculine performance is central to achieving entry to, and being accepted within, any particular 'community' of men. This desire for belonging creates, then, both gender and an individual's sense of self. [...] all individuals are skilled at creating their selves, but within the parameters of their social and cultural experience, factors which are also subject to change.[2]

In the figure of the Professor in *Verwirrung der Gefühle* it has been shown how his effeminate features and mannerisms and transgressive desire preclude successful masculine performance and therefore also his acceptance by the community in which he lives and works. Where R. is concerned, my analysis of Zweig's text reveals that his claim to have achieved a stable sense of masculine selfhood is a delusion. R.'s sustained emotional confusion and sexual ambivalence convey a lack of psychological autonomy and fluid sexual identity. Therefore, the disturbance to traditional gender expectations in Zweig's *Verwirrung der Gefühle*, as in the other *Novellen* investigated in this project, shows how identity is always in process, re-negotiated and never conclusively accomplished.

In the process of investigating how male perceptions of the self are neither static nor timeless, but historical, these four texts reveal the same about the *Novelle* as a genre. Rather than resulting in the collapse of the genre, the assimilation of new, modern ideas about the contingency and constructedness of the self merely lent the genre fresh material and narrative complexity in the post-World-War-I period. Not surprisingly, after the chaos of the Second World War, the question of the future of such an artistically controlled literary form became pertinent again. In 1950, in a conversation with the writer Werner Bergengruen, Karl Wache discusses 'eine der brennenden Fragen der Gegenwartsliteratur', that is to say, the 'Zukunft oder Untergang der Novelle'.[3] And, in 1961, Hermann Pongs contributes to a study on the *Novellen* of Friedrich Franz von Unruh that had the title *'Ist die Novelle heute tot?'*: 'Es gehört zur krisenhaften Unruhe unserer Gegenwart, daß sie längst dazu gekommen ist, die

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[2] Stephen M. Whitehead and Frank J. Barrett, 'The Sociology of Masculinity', in Whitehead and Barrett (eds), *The Masculinities Reader* (Cambridge: Polity Press, 2001), p. 1-26 (p. 20).
[3] Karl Wache, 'Zukunft oder Untergang der Novelle. Ein Gespräch mit Werner Bergengruen', *Freude an Büchern*, I/II (1950-51), 122-24 (p. 122).

Novelle als tot zu erklären.'[4] This view stems from comments like that of Helmut Braem in 1954 that the modern *Novelle* has become a paradox, 'oder auch kurzerhand: "Löst die Gesellschaft sich auf, zerfällt die Form der Novelle".'[5] Not only was the aftermath of both world wars a time when identities and relationships between the sexes had to be renegotiated as a result of men's experiences at the battlefront and women's on the homefront, but it was also a time when much attention was paid to whether established literary traditions continued to be viable. As this study shows, the volatile inter-war years provided fertile ground for the imaginative production of many *Novellen*, which initiated a new debate with form in what was considered by Ernst and Grolman, for example, as a period of cultural and moral formlessness.

The distinctive characteristic of the texts investigated in this project is that none of them rigidly adheres to any prescriptive ideas about the genre yet, surprisingly, all incorporate normative components in such a way that they still resemble the traditional concept of the *Novelle* whilst opening up the structural, thematic and interpretative possibilities of the genre. In terms of issues of narrative authority and form, Musil's *Tonka* is perhaps the most challenging text: it drives at closure, yet draws attention to the difficulty of attaining closure through narrative discourse. This exposes the potential for structural openness in the *Novelle* that, it has been argued, is exemplified by the last, grammatically incomplete sentence of the narrative. It is this formal contingency, generated by the understanding of closure as one of many possibilities, which alters the terms of the traditional *Novelle* and makes *Tonka* a particularly modern contribution to the genre. In contrast, Jellinek's *Der Bauernrichter* is the most backward-looking text by dint of its structural resemblance to the prescriptive notion of the 'ideal' *Novelle*. Although Jellinek's work responds most faithfully to the *Erwartungshorizont* of the 'ideal' *Novelle*, it nonetheless modifies the genre through the disturbances that its modern treatment of gender issues generates. Indeed, a tension between conservative form and modern content is created by Jellinek's treatment of many normative features and the traditional rural setting alongside the thematic integration of the psychological processes of masculine affirmation.

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[4] Pongs, 'Friedrich Franz von Unruh', in *Ist die Novelle heute tot? Untersuchungen zur Novellen-Kunst Friedrich Franz von Unruh* (Stuttgart: Silberburg-Verlag, 1961), pp. 3-37 (p. 3).
[5] Helmut M. Braem, 'Die Novelle im 20. Jahrhundert – ein Paradoxon', *Deutsche Rundschau*, 80 (1954), 574-76 (p. 575).

Disturbances in male perceptions of subjectivity helped to shape both the thematic concerns and generic innovations of the *Novellen* investigated in this project. Significantly, these writers exploited the traditionally artistically controlled form of the *Novelle* to investigate and expose the irrational conscious and unconscious mental life in stories about the dissolution of the self and the formation of masculine identity. Far from resulting in the collapse of the narrative, in these modern texts the albeit fleeting consciousness of the contingent, culturally constructed and conflicted processes of gender identity formation is contained by the generic structures of the *Novelle*. Robertson explains that, in the novel genre too, explorations of new conceptions of the self were undertaken within classical narrative frameworks such as the *Bildungsroman*. In contrast to conservative views on the incompatibility of psychoanalysis and the *Novelle*, however, 'the *Bildungsroman* of the Romantics [...] tends to concentrate on the inner life of the protagonist', and its inwardness 'offers a fictional space to be charted with the help of the new psychologies; but it also challenges its modern exponents to find convincing ways of connecting inward experience with social and political realities'.[6] Nonetheless, if, as Brittan speculates, 'men with identity crises have no means of understanding their feelings and emotions',[7] then the controlled form of the *Novelle* might be understood as offering a conventional framework in which the male subject might explore issues of self control and autonomy. That is to say, the narrator traditionally confers authority to the text, creating the illusion of controlling objectivity over the inherently subjective material by intense focus on a single theme. Significantly, Freud's case studies which, he realises, read like *Novellen*, likewise seek to 'produce convincing stories of the struggle to construct gendered individual identities' and to re-establish control over the self.[8] However, unlike the case study, which is not a literary form and therefore not in debate with the restrictions of generic conventions, where the traditional form of the *Novelle* clashes with modern subject matter, generic disturbances can be registered. These four Austrian *Novellen* of the 1920s reveal, therefore, how fragmentation of social life and consciousness can lead to a reinterpretation of the generic features of the *Novelle*.

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[6] Robertson, 'Gender anxiety', p. 47.
[7] Brittan, p. 191.
[8] John E. Toews, 'Refashioning the Masculine Subject in Early Modernism: Narratives of Self-Dissolution and Self-Construction in Psychoanalysis and Literature, 1900-1914', *Modernism/Modernity*, 4/i (1997), 31-67 (p. 36).

Although the novellists investigated in this project lived through the transition from Empire to Republic via war and destruction, they do not refer directly to these experiences in their works. However, the treatment of gender issues such as homosexuality, female emancipation and class-based sexual hierarchy are implicitly political, as they entail social criticism that exposes crisis in the life of the individual in the 1920s. Without describing or defining 'Austrian literature' as a certain type of writing or inventing a pattern of *Novelle* development from the nineteenth to the twentieth century, this study has explored *Novellen* of the 1920s as independent works whilst doing them the justice of taking their peculiar social, cultural and intellectual context into account; for there is a very strong sense of place in many of these *Novellen* that marks them out as '*Novellen* aus Österreich' if not 'österreichische *Novellen*'. Schmidt-Dengler accurately claims that 'Österreichische Literaturgeschichte erscheint bislang immer eingebettet in das von der deutschen, im besonderen Falle bundesdeutschen Literaturgeschichtsschreibung vorgegebene Muster', which precludes a contextual understanding of Austrian literature.[9] More specifically though, he argues that the First Republic of Austria is a 'Paradebeispiel für einen von der Literaturgeschichtsschreibung vergessenen Staat'.[10] This study therefore resists the tendency to subsume Austrian literature into Germany's literary history as a subsidiary component without serious question into the specific context of its creation. Indeed, this project advances our understanding of *Der Bauernrichter*, *Traumnovelle*, *Verwirrung der Gefühle* and *Tonka* precisely because it interrogates the ways in which they depict the complicated boundaries of socially sanctioned masculine behaviour, and the different ways in which they reflect socio-cultural issues and intellectual debates of the First Republic of Austria. Such an insistence upon elucidating the interrelatedness of theme and structure distinguishes this project from other studies on the *Novelle*. Not only do the *Novellen* of Jellinek, Schnitzler, Zweig and Musil provide a cross-section of subject matter dealing with depictions of disturbances to the male self in the 1920s, but their investigations of the crisis of masculinity also reveal varying degrees of disruption to the structural paradigms of the 'ideal' *Novelle*.

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[9] Schmidt-Dengler and K. Zeyringer, 'Die einen raus – die anderen rein', in Schmidt-Dengler, Sonnleitner, Zeyringer (eds.), *Die einen raus – die anderen rein. Kanon und Literatur: Vorüberlegungen zu einer Literaturgeschichte Österreichs* (Berlin: Erich Schmidt, 1994), pp. 9-18 (p. 12).
[10] Ibid..

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